00109370

O
913.79
Bur/Ant
109370

Digitized with financial assistance from
Observer Research Foundation
on 17 May, 2019

ANTIQUITIES OF DABHOI

THE ANTIQUITIES

OF

THE TOWN OF DABHOI

IN GUJARAT

109370

BY

JAS. BURGESS, LL.D., C.I.E.
DIRECTOR GENERAL OF THE ARCHÆOLOGICAL SURVEY OF INDIA

AND

H. COUSENS, M.R.A.S.
OF THE ARCHÆOLOGICAL SURVEY OF WESTERN INDIA

ROYAL ASIATIC SOCIETY LIBRARY OF THE BOMBAY BRANCH OF THE

Published by order of

HIS HIGHNESS MAHARAJA SAYAJIRAV GAIKWAR, G.C.S.I.
of Baroda

EDINBURGH:
GEORGE WATERSTON & SONS
PHOTO-LITHOGRAPHERS AND PRINTERS
1888

TB a 12

00109370

PREFATORY NOTE.

THE present volume has been prepared and published at the expense of the Government of His Highness the Gaikwâr of Baroda, in whose territory the town of Dabhoi is. The survey was made by Mr Henry Cousens, of the Archæological Survey of Western India, under my direction, and at the request of the Baroda Darbâr. He also wrote a descriptive paper to accompany the drawings, which I have revised and considerably extended in the Letterpress. The Illustrations, but especially the accompanying Drawings, will be found of permanent importance by all those who are interested in the history of the lithic arts of India, as reproducing accurately to scale, very important and typical examples of the elaborately sculptured Architecture of India in the thirteenth century of our era.

This volume is to be followed up by a larger, and in several respects a more important one, on the earlier remains found at Siddhapur, Pirân Paṭṭan, Mudherâ, &c., in Northern Gujarât, for which the surveys were made last year, and which will be published as soon as possible.

JAS. BURGESS.

EDINBURGH, *9th July* 1888.

LIST OF ILLUSTRATIONS.

	PLATE
THE TEMPLE OF KÂLIKÂ MÂTÂ AND HÎRÂ GATE, FROM OUTSIDE (*Collotype*)	I.
THE TEMPLE OF KÂLIKÂ MÂTÂ AND HÎRÂ GATE, FROM INSIDE THE TOWN (*Folding Drawing*)	II.
(1) PLAN OF THE TEMPLE AND HÎRÂ GATE (2) PLAN OF THE BARODÂ GATEWAY (*Drawings*)	III.
THE HÎRÂ GATE AND RUINED TEMPLE, FROM INSIDE THE TOWN (*Collotype*)	IV.
SECTION OF THE KÂLIKÂ MÂTÂ TEMPLE (*Drawing*)	V.
PORTION OF THE FRONT OF KÂLIKÂ MÂTÂ TEMPLE, FROM INSIDE THE TOWN (*Collotype*)	VI.
THE TEMPLE FROM THE ENTRANCE OF THE HÎRÂ GATE (*Collotype*)	VII.
BALCONY ON THE INNER SIDE OF THE HÎRÂ GATE—FRONT ELEVATION (*Drawing*)	VIII.
(1) BALCONY ON INNER SIDE OF THE HÎRÂ GATE—SIDE ELEVATION (*Drawing*)	IX.
THE HÎRÂ GATEWAY—RESTORED BY H. COUSENS (*Drawing*)	X.
TEMPLE OF KÂLIKÂ MÂTÂ: SECTION NEXT THE HÎRÂ GATE (*Collotype*)	XI.
TEMPLE OF KÂLIKÂ MÂTÂ: PORTION OF THE OUTER FACE (*Collotype*)	XII.
THE BARODÂ GATEWAY (*Collotype*)	XIII.
FIVE MYTHOLOGICAL SCULPTURES FROM THE TEMPLE (*Drawings*)	XIV.
TWO SCULPTURED PANELS FROM THE TEMPLE (*Drawings*)	XV.
WEST ELEVATION OF THE BARODÂ GATEWAY (*Drawing*)	XVI.
SECTION THROUGH THE BARODÂ GATEWAY (*Drawing*)	XVII.
THE OLD TEMPLE AT THE TANK IN DABHOI (*Collotype*)	XVIII.
(1 AND 2) SCULPTURES FROM THE KÂLIKÂ MÂTÂ TEMPLE (3) BRACKET FROM THE BARODÂ GATEWAY (*Drawings*)	XIX.
SIXTEEN MYTHOLOGICAL FIGURES FROM THE TEMPLE AND GATEWAYS (*Drawing*)	XX.
PLAN OF THE NORTH-WEST CORNER BASTION OF THE CITY WALLS OF DABHOI (*Drawing*)	XXI.
THE INNER SIDE OF THE CITY WALLS OF DABHOI (*Collotype*)	XXII.

THE ANTIQUITIES OF DABHOI.

DABHOI is an ancient city of Gujarât, in the territories of His Highness the Gaikwâr of Baroda, and about twenty miles to the south-east of that capital, with which it is now connected by a narrow-gauge Railway from Miyagâm. It lies on the route from the old cities of Northern Gujarât to Chândoḍ, a celebrated place of Hindû pilgrimage on the river Narmadâ, ten miles to the south of it. This position made it a last halting-place for the pilgrims from the north on their way to Chândoḍ, and the first stage on their return journey. It must thus have been a well known place from very early times; and there a shrine of Kâlî or Kâlikâ, a form of the goddess Durgâ, and one of the divine mothers (Mâtṛ(s)[1]—closely connected with the worship of Śiva—was early established, and the dark rites of the black Devî celebrated. It was also a frontier city of Gujarât, and must have been fortified under the Solanki kings against the predatory mountain tribes lying all round it from the north-east to the south, and garrisoned for defence. The *Romaka Siddhânta*, one of the five principal astronomical treatises in use in the sixth century, A.D., in its present form mentions it by the Sanskrit name of "Darbhavatî,"[2] derived from *darbha*, the sacrificial grass. If we could be certain that the passage where this name occurs belonged to the original work, it would go far to prove the antiquity of the place. Be this as it may, we find few if any other references to Dabhoi in connexion with the early history of Gujarât so far as that has been extracted from inscriptions and the ancient Jaina chronicles. When these latter, however, have been properly edited and published by scholars, it is possible we may find in them additional materials for its history as well as for that of the whole land of Gujarât.

Whether the authority of the Chauḍâ or Châpotkaṭa kings, who ruled over Northern Gujarât from the eighth century till the middle of the tenth, ever extended so far south as Dabhoi is doubtful Most probably it was then included in the dominions of the Râṭhoḍs or Râshṭrakûṭas, who held the south of continental Gujarât. In A.D. 941, however, the Chauḍâs were supplanted by Mûlarâja—the founder of the Solanki or Chaulukya dynasty—said to have been a grandson of Bhuvanâdityа king of Kanauj. He extended the kingdom into the Koṅkaṇ, south of the Narmadâ, and though beset with enemies he left a great dominion to his son Châmuṇḍa in A.D. 996, whose son and successor Vallabharâja, we are told, died of small-pox while invading Mâlwâ in 1009, possibly by way of Dabhoi, which would now be one of his frontier fortresses. Durlabharâja, his brother, reigned at Aṇhilapura from 1009 till 1021, building temples and forming tanks, and was a peaceful prince. His nephew Bhîmadeva I. was able and warlike, but had to contend against fearful odds when Mâhmud of Gazni, having learnt of the wealth of the famous temple of Somanâtha, on the south coast of the Gujarât peninsula of Soraṭh in 1024, directed against it the hosts of his Afghan cavalry. With thirty thousand horsemen, besides volunteers and an immense commissariat carriage of camels, he descended on Aṇhilawâḍa like an avalanche, and took it by surprise, driving out the young king, possibly into Kachh; but he soon collected his forces and fell upon the Muslim army with such effect as almost to jeopardise its safety. In February 1025, Mâhmud took Somanâtha, mercilessly slaughtering all within, to the number, it is said, of over fifty thousand, and, according to Ibn Asir's account, carried off a spoil valued at more than two millions of dinârs. Bhîmadeva was again attacked and driven out of his stronghold—perhaps at Gândhavi, on the Soraṭh coast, a few miles from Miânî; but on Mâhmud retiring he returned to his capital and ruled till 1063, engaged often in feuds with the neighbouring chiefs of Râjputânâ and Mâlwâ. His son Karṇa, who took the honorific name of Trailokyamalla, ruled for thirty years, till 1093, a period of national consolidation and great public works. But his son Jayasiṁha Siddharâja was the greatest of his race, and during a long reign of nearly fifty years, he extended his rule into Mâlwâ, and as far as Burhanpur to the east, along the coast to the south of Bombay, and on the north over Abu and much of Râjputânâ. He was also one of the greatest builders, and during his time was largely developed and enriched that style of architecture which is so prevalent in Western India, and which has sometimes been called, from certain of its best known examples, the Jaina or Gujarât style. It was not, however, in any way more a Jaina style than a Brahmanical one. The prevalence of the Jainas, and the temples they built from the eleventh century at Abu and elsewhere in Gujarât, has led to this misnomer—as if it were the style of a sect. The fact is that it is the style of a geographical area, and almost of a period,—for the Brahmanical temples at Siddhapur, Somanâtha, and Ambarnâtha, are built in the same style as those of the Jainas at Mount Abu and Bhadreśvara; and it is this style, adapted to Muhammadan

[1] These Mâtris or divine mothers are usually associated with Skanda or Kârtikeya, the war-god and son of Śiva. They were at first seven, but afterwards increased to eight, nine, and even sixteen.

[2] It occurs in a long list of names of places and districts—Darbhavatî, Pârâsapuli, Bhrigukachchha (Bharoch), &c. The late Dr Bhâu Dâjî ascribed the composition of the *Romaka Siddhânta* to about A.D. 505 (*Jour. R. As. Soc. N. S.*, vol. I. p. 408). But it is seriously doubted that the *Romaka Siddhânta* now existing is not at all the same work as that composed under this title by Śrishena (or whoever was its author), and quoted by Varâha Mihira in the sixth century. See Kern, Pref. to *Brih. Samh.*, pp. 43-50.

wants, that we find at a later date characterising the buildings of Ahmedâbâd, Châmpâner, Ḍholkâ, and other Musalman cities of Gujarat. It has affinities with the Chaulukyan style developed in the Dekhan, but is that employed in the Râjput kingdoms of Râjputânâ and in the Dekhan during the tenth and following centuries.

Among the many sumptuous edifices ascribed to Jayasiṁha are the splendid gateways and fortifications of Jhiñjhûwâḍa and Dabhoi the former on the north-east of Gujarât, near the Lesser Raṇ of Kachh,[1] has been more exposed to attack and less repaired, but the style of what of its gateways still remains differs but little from that of the better preserved ones at Dabhoi. There is some doubt, however, as we shall see, whether the latter do not belong to a later sovereign; but in Jayasiṁha's time, Dabhoi must have been an important fortress, and he was not the prince to neglect its defences, any more than those of the neighbouring Châmpâner or the more remote Achalgaḍh and Chandrâvati. Probably he built the gates, and possibly the temple of Śiva-Vaidyanâtha also, which were restored or completed at a later date.

In 1143, Jayasiṁha died, leaving the throne to Kumârapâla, his cousin's son, who ruled for thirty years with great splendour, during which also many monuments were erected. In his later years at least, he greatly favoured the Jainas, or perhaps adopted their creed, and they possessed great political influence. His nephew and successor, Ajayapâla (1073-1076), was a devoted Śaiva, and was murdered, perhaps through Jaina influence. His young son, Mulârâja II., ruled for about two years, and then a second son (or nephew) Bhîmadeva II. (1178-1241), who during his long reign had to defend himself, as best he could, against successive Muhammadan invasions. But foolish wars and jealousies among the Hindû princes had weakened them individually, and prevented wise co-operation against their common enemy, and only the fear of an invasion of Moghuls prevented the Dehli Sulṭâns from following up at this time the successes of Quṭbu'd-dîn Aibak, and completing the subjugation of Gujarât.

With Tribhuvanapâla, the son and successor of Bhîmadeva II., who ruled only for one or two years, and perhaps only over part of the country, the Solanki dynasty came to an end in 1244. Viradhavala, the Vâghelâ chief of Ḍholkâ, —whose father, Lavaṇaprasâda, had been a minister under Bhîmadeva—who for a time at least had been Bhîmadeva's Yuvarâja or deputy, had tried to assert his independence since 1220, but died before his father in 1239. His family claimed descent from the Chaulukyas, through Kumârapâla's mother's sister; and now, Visaladeva, the son of Viradhavala, secured the throne, and ruled from 1244 to 1261. He is said to have been born at Dabhoi; and after his accession he there performed a *Yajna* or sacrifice.[2] Having united Gujarât under his sole rule, he was able to defend it successfully against the neighbouring kings of Devagiri, Mâlwâ, and Mewâḍ. It is to him that tradition correctly ascribes the restoration, if not the entire erection, of the Hîrâ gate and adjoining temples—if not of the fortifications also—of Dabhoi. Visaladeva and his father appear to have patronised or were perhaps largely supported by two wealthy Jaina brothers, Vastupâla and Tejaḥpâla, who were famous in their day as builders of temples, and of whom Vastupâla was Viradhavala's minister. In the different inscriptions on their temple at Girnâr, completed in 1231, it is stated that before that, Vastupâla had built or repaired temples in most of the principal cities of Gujarât, such as Ḍholkâ, Khambâyat, Darbhâvati (Dabhoi), Bharoch, Aṇahilapura, &c.[3] It is not at all improbable also, that Visaladeva was encouraged by his sagacious minister to repair or rebuild, in richer style, the old temple of Kâlikâ, and for political reasons, at the time that he was refortifying the city. In this he may have felt that he needed the favourable opinion of his Brahmanical subjects, as well as to provide for their defence against the enemy from without.

From the *Vastupâlacharitra*, written in Samvat 1365 (A.D 1308), we get the following information relative to Dabhoi or Darbhavati, as it is there called:—In connection with the account of an expedition sent by Viradhavala against Gûgul, chief of Godhrâ, for his insult in sending the former articles of women's apparel to wear, an account is given of the building of the fort and temples. Tejaḥpâla, after he had defeated and made the chief of Godhrâ a prisoner, directed his course towards Darbhavati. At this time the people of the town were in constant dread of the predatory tribes, who were in the habit of making sudden raids upon them, and business was well-nigh suspended. The king was at this time actively exerting himself to suppress these dakaits and robbers, with whom Gûgul had identified himself. As a safeguard against such Tejaḥpâla at once ordered the construction of the fort walls here. In the fort he set up images of the Kings of Aṇhilwâḍa from Mûlârâja downwards. He built a temple of Pârśvanâtha, in which he placed images of his father and ancestors. Around it he erected a hundred and seventy small shrines, and before all placed an elephant, seated upon which was a figure of his own mother, Kumâradevi, with a *mâlâ* or rosary in her hand. He repaired the temple of Vaidyanâtha, and in front of it he built a Jaina temple, before which he put the images of the King and Queen, his brother Vastupâla, and himself. It is further stated that he set up inscriptions in the northern and western gateways, in which he narrated the events of Visaladeva's reign. He constructed the *wâv* named *Śvayambara*, and erected a *kirtistambh* or *toraṇ* before the temple of Vaidyanâtha. It then brings in Vastupâla, and says he built a *Vṛishamaṇḍapa* of two storeys before the last named temple.

[1] *Archæol. Survey of West. India*, vol. II. pp. 217-222. Jhinjhuwâda or Jhanjhuwâda is still a town, of about 4000 inhabitants, in lat. 23° 21′ N., and long. 71° 42′ E., while Dabhoi is in lat. 22° 18′ N., long. 73° 20′ E.; they are about 150 miles apart.

[2] *Ind. Ant.*, vol. XI., p. 100.

[3] *Arch. Sur. W. Ind.*, vol. II., p. 174; *Lists of Antiq. Remains in the Bombay Prés.*, pp. 284-300.

At Chândoḍ on the Narmadâ, Tejaḥpâla built a temple at the Saṅgam, which he called 'Viradhavaleśvara,' and a *dharmaśâla*, also five *maths* or monasteries at Khumbeśvara near Chandoḍ. Thence he proceeded to Pâvagaḍh, where he built the temple of Sarvadabhadra, and stayed there two months, during which time he exterminated the dakaits and robbers infesting those parts. All this time, the manuscript says, he carried Gûgul about in a wooden cage on the back of an elephant as a warning to miscreants. Gûgul was afterwards taken by him to the capital, then at Ḍholka, when he was himself compelled to put on the woman's apparel he had insultingly sent to the King from Godhrâ.

On each side of the Hirâ gateway are marble tablets, one of which is entirely obliterated by time and ill-usage, but of the other sufficient is left to enable us to make out the purport of it. It is dated Samvat 1311 (A.D. 1254-5), and will be fully described further on; it corroborates the above statements respecting the temple of Vaidyanâtha

Of Visaladeva's son Arjunadeva (1261-1274) and grandson Sâraṅgdeva (1274-1296), we have as yet but scanty records. Trouble and disaster were coming very near, and the son of the latter—Karna II.—was scarcely seated on the throne of Aṇhilawâḍa, when 'Alâu'd-din Khilji, having basely murdered his uncle the Sultân Jalâlu'd-din Firûz Shâh, sent a large army to ravage Gujarât. His behests were obeyed, and fire, sword, and pillage were carried to Aṇhilawâḍa, Siddhapur, Somanâth, Kambhâyat, and other cities; and throughout the country all the finer temples were deliberately wrecked. Expedition after expedition completely subjugated and wasted the country. The Muhammadan governors were constantly changed; they plundered the people, and provoked rebellions even among their own subordinates, and for more than a century kept the country in a state of anarchy. Zafar or Muzaffar Khân, the last of these governors, taking advantage of the invasion of Timurlang in 1398, and the consequent troubles at Dehli, set up as an independent prince and founded the Muhammadan dynasty, known as the Aḥmad Shâhi, in Gujarât, which soon after made Ahmedâbâd their capital. This family ruled over Gujarât till the last prince was subdued by Akbar in 1572. Under it little respect was shewn to Hindû religious feelings, and more temples were wrecked than rebuilt; and when a mosque had to be erected, the neighbouring shrines of Hindus and Jainas had frequently to supply the materials. The Subahdârs or Viceroys afterwards appointed by the Dehli emperors were as frequently changed as in the fourteenth century, and under them the country was further impoverished. In 1705 the Marâṭhas invaded the country and twice defeated the Musalmans, but retired with what plunder they had got. In 1707 they made a second inroad, and were only bought off by a tribute of 210,000 rupees. During a third invasion in 1711 they were defeated at Aṅkleśvar, but in 1719 Pilâji Gaikwâr routed the imperial troops, and established himself at Songaḍh. In 1723 he overran the country round Surat, defeated Momin Khân, and imposed a regular tribute on Gujarât. Two years later the Senâpati Trimbakrâv Dâbhîde, the commander of his army, fixed his headquarters at Dabhoi, which, with the rest of Gujarât, had now been in Muhammadan hands since the end of the thirteenth century. Contests and reverses forced him to fly, and Udaji Pawâr, a protegé of the Peshwâ, again occupied the place, which was, however, retaken by Pilâji in 1727, who established his son Dâmâji in it. This position he was able to retain even in 1732, when his father was murdered, and Baroda for a time lost to his family. Dâmâji soon issued forth, and boldly facing his enemies, conquered for himself a large territory, and established a dynasty which still holds possession of much of it. But Gujarât had no peace: the Peshwâ was constantly oppressing the Gaikwâr, and in 1775 Colonel Keating was sent with a small force to assist Raghunâthrâv Peshwâ and Govindrâv Gaikwâr against his brother Fatehsing. In June the British troops were surprised by the rains when near the Narmadâ, while on their way to take shelter in Dabhoi.[1] James Forbes, who accompanied the force, thus describes the city: "The remains of its fortifications, gates, and temples," he says, "indicate great magnificence. The temple near the east gate, called the Gate of Diamonds, a work of immense labour and expense, must have employed a number of artificers many years. The city is nearly quadrangular, exceeding two miles in circumference; such parts of the fortifications as remain entire are of large hewn stones, and the interior colonnade is a beautiful and useful work; within the walls is a large tank, surrounded by strong masonry, with a grand flight of steps, the whole extent descending to the water, from the Hindu temples, chaultris, and solemn groves which border this beautiful reservoir.

"It is now chiefly inhabited by Hindus; a few Muhammadan families are permitted to reside there, on condition of not eating beef. The pandit or governor, appointed by the Ministers at Puṇâ, submitted to Raghobâ, and on our approach acknowledged him as Peshwâ of the Maraṭha empire; he immediately levied a contribution of three lakhs of rupees from the inhabitants, which they were unwilling and almost unable to pay; for, although some cotton manufactures are carried on there, Dabhoi and its dependencies are poor.

"The darbâr and a few of the principal houses were well built, and the streets generally broad and airy; many acres within the walls were cultivated, and produced abundant crops of corn and vegetables; the city contained about forty thousand inhabitants, and nearly as many monkeys, which occupied the roofs of the houses, or enjoyed the shade of the mango and tamarind trees with the peacocks, squirrels, and green pigeons, that live there as unmolested by the Hindus as if in the midst of a forest. Pelicans, wild-ducks, adjutant-birds, and a variety of water-fowl, animate the beautiful lake, adorned by the nymphea, and many aquatic plants."

[1] Forbes's *Oriental Memoirs*, ch. xv., 2nd ed. vol. I., pp. 395 ff.

The English troops left Dabhoi before the close of the rains, and the place was then garrisoned by 2000 of the Peshwâ's forces. When the second war with the Marâṭhas broke out in 1779, Colonel Goddard made a rapid movement on Dabhoi and took it, when it was placed, with the surrounding district, under the jurisdiction of Mr Forbes as collector. Sindia threatened the place soon after his arrival, but was met by so brave a front that he passed on. Forbes after this says he put the fortifications and public buildings at Dabhoi in the best possible repair. He loved the place and the people, and his three years' administration and the security of British rule delighted them; but in 1783 Bharoch, Dabhoi, Sinor, and other districts were restored to the Marâṭhas, and he left amid the general regrets of all classes. On leaving it he embodied his feelings in about 120 lines of extempore verse,[1] beginning—

"Dabhoi, farewell! farewell, ye ancient towers,
Ye peaceful lakes, ye consecrated bowers!
Where studious Brahmins, skill'd in mystic lore,
Avatars, Vedas, Manu's laws explore;
Where pious priests attend on Vishnu's shrine,
And ruthless Siva claims the rite divine;" &c.

The city is four-sided, but can hardly be said to form a square, as two contiguous sides measure only about 800 yards each, while the other two are each about a thousand yards in length, and meet in a sharp angle. It had a double gate in the middle of each face,—an outer at right angles to an inner one, with an open square court between,—the inner gate being the most highly sculptured. They are named the Hirâ gate on the east, the Châmpâner or Mori gate on the north, the Barodâ gate on the west, and the Nândoḍ or Chandoḍ gate on the south. All of them have suffered so severely in wars and at the hands of the iconoclast Muslim as to destroy the magnificence of their original appearance, and have been repaired by the insertion of Muhammadan pointed arches. That which has been the least injured and is still the most imposing is the Barodâ gate on the west. Next to it the best preserved is the Nândoḍ gate.

The gate that has suffered most is the Hirâ-pola on the east, which, from the vernacular meaning of *hîrâ*, James Forbes has called the "Gate of Diamonds." It has been almost entirely rebuilt, but from the fragments which remain we learn that it must have been more elaborate in design than the others, though slightly inferior in size. The gateway is about 37 feet deep, and the clear roadway between the pilasters was 12 feet wide. These pilasters were originally six on each side—three near each end which supported the elaborate corbelled brackets that sustained the roof, and the middle pair were about 9½ feet apart, giving room for the massive doors which were hung behind the third outer one on each side, to fall back to the side walls. In this gate the original outer pairs or pilasters on each side have been removed, and a Muhammadan arch inserted in the front, to the jambs of which the doors are now attached. The whole front has been rebuilt by the Muhammadans, though with old materials, among which are to be seen portions of the old string courses, and cornices, and a balcony window inserted above the Saracenic arch, which does not reach to near the height of the inner corbelled supports. This is seen in Plate I.

The inner side has not been so much destroyed; still the central portion has been largely renewed, and a low archway inserted, with an apartment over it for a guard, and to provide for defence. The sides seem to be to a large extent the original structures, each containing a bold and highly sculptured overhanging balcony. One of these on the inner face has been entirely rebuilt, but the other, on the north side, is but little altered, and is represented by a front elevation in Plate XIII., and by a side view in Plate IX., Fig. 1. The two on the north side also remain. On the base of the gateway are two niches containing inscriptions—now much obliterated;—these have been surrounded by masonry as buttresses to the walls. This inner side of the gate is represented on Plate IV.

From this its original highly carved appearance may be best gathered, and in Plate X., Mr Cousens has endeavoured to represent this gate from the side of the city, as it was before the Musalman invasion.

From the great height of the pilasters which supported the original bracketing this Hirâ Bhâgolâ gate must have been far loftier than the others, and judging from the part of the north wing still left, it must have been a much finer work in every respect. It appears to have been provided with rooms in the wings, with balconied windows on each of the four sides.

The plan of it and of the adjoining temple of Kâlikâ Mâtâ, which stands immediately to the north of it, are given in Plate III., and the elevation of it and all its adjuncts from the inner or west face are presented in the large drawing, Plate II. It will be seen from these drawings and the photographic representations, that the gate,—like all the other old Hindû gateways, such as those at Jhañjhuwâḍâ and Bhûmlî,—had six pilasters on each side of the entrance, in this case about 17 feet high, over which was the sur-capital about 6 feet high, with a strut or bracket carved with some animal,—real or mythical; the bases of the pilasters were neatly moulded, and ten feet of the upper part of the shafts richly carved. From these sprung brackets or corbels, each about 2 ft. 10 in. in height, and projecting inwards about 1 ft. 7 in. Three of

[1] *Oriental Memoirs*, 2nd ed., vol. II., p. 349 ff.

these above each other on each side narrowed the opening by about 9½ feet, leaving only a narrow space of little over 4 feet to be spanned by lintels. The whole front of this corbelling was panelled and carved with mythological figures, and not merely the outer brackets, but all those within were similarly carved.

This construction is entirely wooden in character. It is a framework mortised and tenoned together, exerting bending and tensile strains, for which stone is but ill adapted. Consequently when one part gives way the whole generally follows by the snapping of the brittle stone. In the curved brackets there is but a very small section of the material which passes from the top to the bottom wholly within the bracket, so that most of the weight upon it produces a shearing force tending to break it off. The shearing rather than the crushing resistance of the stone is thus brought into play. In woodwork this would be perfectly legitimate, and throughout Gujarât is found abundance of woodwork, both old and new, with just such bracketting, and it is evident that the construction of these gateways was actually copied in stone from similar structures in wood then existing. The Hindus either never learnt to construct an arch, or they had not confidence enough in it to bring it into use. Certainly the arch would be a stronger arrangement than the bracketting of these gateways. Yet they have stood for more than six centuries amid many storms of war, and with very little if any repair.

Four richly carved string-courses of different patterns crossed the side walls of the gates, in which were two projecting niches about 4 feet square within the jambs, each containing, in the inner walls facing the city, a marble slab, 3 feet square, carved with a long *Praśasti* or eulogy by Someśvara, the Purohita and court poet of Visaladeva. Over the fourth string course was, and is still preserved, a projecting frieze, in three principal members, the lower carved with half rosettes, the second with *chakwâs*, and the third with a procession of elephants, men, camels, &c. Above this was a thin cornice and over it the whole was carved in the richest style, the surface being literally overlaid with ornament, out of which sprung in front and from the outer ends of the gateway four balcony windows boldly thrown out on richly carved brackets, and with projecting and sloping roofs (*see* Plates VIII., IX. Fig. 2, and X.) Between the brackets supporting the sill was carved in high relief an elephant with its rider,—probably representing the King, and surrounded by horsemen. On the brackets and sides were figures from the Hindû pantheon. In each side of the gateway at the inner end are two small rooms which served for the porters, and through each of them a stair leads up to the rooms above the gate.

The very large metrical Sanskrit inscription just alluded to has been analysed by Professor G. Bühler, LL.D., C.I.E., of Vienna in the following paragraphs:—

It "originally consisted of 59 lines of neatly incised Nâgari characters, which closely resemble those of the ancient Jaina palmleaf MSS. The lower portion of the stone is broken in several places. The breaks have destroyed lines 44–46, and have more or less seriously injured the centre portions of lines 47–59. Nevertheless the lower portion, especially lines 52–59, is in a better condition than the upper one, which has suffered from the effects of the weather or from rough treatment to such an extent that nowhere an entire line is readable. On the right hand, pieces containing from 20 to 35 letters have almost entirely been obliterated in each of the first 52 lines. The first five or six letters on the left are likewise gone nearly everywhere, and in the centre portions of lines 16–40 not much more can be made out with certainty than single words and letters here and there. I shall confine myself to a description of the contents of the document.

"The inscription belongs to the class of the *Praśastis* or panegyrics, a large number of which have come to light during the last years. As has already been pointed out by Professor V. A. Kâṭhvâte,[1] it is the composition of Someśvaradeva, the well known Purohita of the Râṇakas of Ḍholkâ, who wrote the *Kîrtikaumudî* in honour of his spiritual client and master Viradhavala, and of his friend, the famous Jaina minister Vastupâla. The *Praśasti* is dated (l. 59) Vikrama Samvat 1311 Jyeshṭha Śudi 15, Vudhadine, or May 14, 1253,[2] and belongs therefore to a time when Viradhavala and Vastupâla had passed away.[3] On the throne of the former sat his second son Visaladeva who in Vikrama Samvat 1300 or 1302 extended his sway over the whole of Gujarât.[4] As might be expected, it is the latter to whom Someśvara devotes the greater portion of his poem. Viradhavala and his ancestors occupy a secondary place, and Vastupâla is, it would seem, not even mentioned. The immediate cause which led to the composition of the *Praśasti*, was the building or restoration of a temple of Śiva-Vaidyanâtha at Dabhoi-Darbhavatî, ordered by Visaladeva.

"Turning to the details, it would seem that the first three verses contained a *mangala* or invocation addressed to Śiva-Vaidyanâtha. A fragment of verse 2 says, "May glorious Vaidyanâtha himself with his eight bodies grant their desires to the creatures." In verse 4 the description of Visaladeva's ancestors begins. For the end of *pâda* 2 and *pâdas* 3–4 speak of "the line of the progeny of that *(man)*, the good deeds of which *(line)* . . . *(cannot be described—)* even by eloquent men." As the name of the first ancestor is lost, and verse 5, too, is gone entirely, full certainty as to the point

[1] *Kîrtikaumudî*, pp. viii.-ix. Professor Kâṭhvâte has also correctly transcribed the passage containing the date, and has recognised that the Dabhoi *Praśasti* contains several verses from the *Kîrtikaumudî*, and one from the *Praśasti* in Tejaḥpâla's temple at Âbu.

[2] This is according to Dr Schram's calculation, who informs me that in V.S. 1311 (running) corresponding to 1253, the full moon of Jyaishṭha fell on May 14th, 10 P.M., a Wednesday, in V.S. 1311 elapsed, or 1254 A.D., on June 2nd, 10 P.M., a Tuesday.—G. B.

[3] *Indian Antiquary*, Vol. VI., p. 190.

[4] *Indian Antiquary*, Vol. VI., p. 190, and Bhândârkar, *Report* for 1883-84, p. 12.

at which the genealogy begins, is not obtainable. But verse 6 makes it probable that it included the name of the first Chaulukya of Gujarât. For the fragments of verse 6 point clearly to its identity with *Kîrtikaumudî*, II. 2—"Won over by the eminent qualities of this conqueror of his foes, the guardian goddess (Śrî) of the Gûrjara princes became of her own choice his bride (just as the goddess Śrî became the bride of Vishṇu), the foe of Bâṇa (at the churning of the ocean)." In the *Kîrtikaumudî* these lines refer to Mûlarâja, the founder of the Chaulukya dynasty of Aṇhilvâḍ. I do not believe that they can refer here to anybody else. For if they had been applied to Dhavala, the first member of the Vyâghrapalliya or Vâghelâ branch of the Chaulukyas known to us, Someśvara would be guilty of uttering a deliberate falsehood. Dhavala was according to all accounts not even a minor chief of any consequence. The next verse 7 begins with the word *yasmin*, and hence refers likewise to Mûlarâja. Its sense seems to be that the wives of his enemies tremble or fly into the jungles, "when he, an embodied stream of the sentiment of heroism, stands on the back of . . . with the intention of fighting." In the lost verse 8 the poet seems to have turned to the Vâghelâs and, just as in the *Kîrtikaumudî*, to have begun with Arṇorâja. This is evident from verse 9, "By whom, even the son of Dhavala, an imitator of Kṛishṇa, this realm of famous Gûrjara land was made free from thorns." Here we have a new version of *Kîrtikaumudî*, II. 63, "By that good warrior who imitated Kṛishṇa, even by the son of Dhavala, was begun the clearance of the kingdom from thorns." The fragment of verse 10 informs us further that Arṇorâja "slew on the battle-field Raṇasimha who resembled Râvaṇa"—a deed which is not mentioned elsewhere. Verse 11 finally confirms the statement of *Kîrtikaumudî*, II. 66, according to which he himself met his death in battle. It says, "Now when his son valiant Lavaṇaprasâda [*was able to sustain*] the load of Gûrjara land, he (Arṇorâja) offered, his heart being averse to the world, a battle-sacrifice at which he gave his life as fee."

"Next follows the eulogy of Lavaṇaprasâda, verses 12–24, which, besides known events, contains some new historical facts. Verse 12 declares that owing to some deeds of his, the particulars of which are lost, "the kingdom of the Gûrjaras was even greater than that of Râma." Verse 13 mentions a fight near Vardhamâna, the modern town of Vaḍhvâṇ in north-eastern Kâṭhiâvâḍ, with some unnamed powerful foes, regarding which the chronicles are silent. Verse 14, "By whom the chief of Naḍûla was deeply wounded with his mighty sword; owing to this (*severe stroke*), yon kings quake even to-day, just as the mountains at a thunder-clap," is identical with *Kîrtikaumudî*, II. 99, and reiterates the defeat of the Thâkur of Nâṇḍol in Southern Mârvâḍ. Verses 15–17 refer to a victory over a Muhammadan king, whose name is not given.

15. How many godlike kings are there not on earth? But even all of them became troubled by the mere mention of the king of the Turushkas. When that (*Turushka king*), excessively angry, approached in order to fight, [*it was Lavaṇaprasâda*] who placed only . . . . . .

16. By whom (*Lavaṇaprasâda*) the king of the Turushkas . . . . . who had spattered the earth with the blood flowing from the cut-off heads of numerous kings—when he came in front, with dry lips, full of doubt,—was conquered at Stambha with his arm (*strong*) like a post (*stambha*) and terrible through the sword."

17. . . . . If he (Lavaṇaprasâda) is a mortal, how is it that he conquered the lord of the Mlechchhas?"

"This encounter of Lavaṇaprasâda with a king of the Turushkas causes a difficulty, especially because Stambha is named as the place where it happened. In Lavaṇaprasâda's time fall three attacks of the Muhammadans on Gujarât: (1) the unsuccessful expedition of Shahâbu'd-din Ghori in 1178 A.D.; (2) the first expedition of Quṭbu'd-din in 1194 A.D., during which Aṇhilvâḍ was sacked; (3) the second expedition of Quṭbu'd-din in 1196, which was at first unsuccessful, but finally led to the temporary conquest of Gujarât and occupation of Aṇhilvâḍ by a Muhammadan garrison.[1] It is very probable that he fought against the invaders in all three occasions. But I do not think that any of the engagements which then took place can be referred to in our passage. Both according to the accounts of the Muhammadans and according to those of the Gujarâtî chronicles and bards, the decisive battles were fought in Southern Râjputânâ. On the other hand, Stambha, the scene of the battle mentioned in our inscription, it seems to me, can be only Stambhapura or Stambhatîrtha, the modern Khambhâyat—Cambay, which lies much further south. For Stambha is the regular abbreviation of these two names, and no other town has hitherto become known in Gujarât from the name of which it could be derived. If we have then to look out for some other period during which Lavaṇaprasâda may have gained his victory, the most probable conjecture seems to me that it happened after the occupation of Aṇhilvâḍ in 1196. Some time later the Muhammadans did suffer a defeat in Gujarât, and the province shook their yoke off.[2] The details of these events are not given either by the Muhammadan or the Hindu authors; but our passage probably contains an allusion to them, and it may be that Lavaṇaprasâda was the liberator of his country.

[1] K. Forbes, *Rás Málá* (second edition) pp. 169, 180-181. Regarding the duration of Lavaṇaprasâda's career we only know that he was the *Kâjyachintâkhkri* or *major domus* of Bhîma II., who ruled over Gujarât from Vikrama Saṁvat 1235 or 1179 A.D., and that he was alive and took part in the war against Singhana of Devagiri, which happened after the appointment of Vastupâla to the post of prime minister in Vikrama Saṁvat 1276 or 1220 A.D. (*Kîrtikaumudî*, pp. xiv-xv.; *Indian Antiquary*, vol. VI., p. 188), and ended with a treaty in Vikrama Saṁvat 1288 (Bhâṇḍârkar, *Early History of the Dekhan*, p. 84).

[2] K. Forbes, *Rás Málá*, p. 181.

"The fragments of verse 18 inform us that Lavaṇaprasâda "a repository of medicine-like valour, cured [*his country . . .*] when the crowd of the princes of Dhârâ, of the Dekhan and of Maru, who resembled diseases [*attacked it*]."

"His success against the kings of Mâlwâ and of the Dekhan are mentioned also in the *Kîrtikaumudî*, II, 74-75. As I have pointed out,[1] the first mentioned foe is probably Subhaṭavarman and the second Singhaṇa (1209-10—1247-48 A.D.), whose inscriptions record several expeditions against Gujarât. The kings of Maru or Marvâd, who are added here, may possibly be the four princes referred to, *Kîrtikaumudî*, IV, 55 65, who attacked Gujarât at the same time as Singhaṇa's army.

"Verse 19 is purely laudatory: "He (Lavaṇaprasâda) who raises his race, seems to me of greater fame than Yudhishṭhira, whose relatives were all destroyed, though their power to remove a Śalya is equal."[2] Verse 20 seems to have been of the same import. Verse 21 refers to the erection of a temple of Kumâra near Vaḍhvâṇ. "Who (Lavaṇaprasâda) caused to be erected in the neighbourhood of Vardhamâṇa, a (*temple of*) Kumâra rivalling the ocean (*in the possession of treasures*) and surpassing the moon (*in brilliancy*)." The sense of the next three verses I am unable to make out from the scanty remnants. With verse 25 begins the praise of Vîradhavala. Its complete restoration is easily possible, as it agrees literally with verse 27 of the *Prašasti* in Tejaḥpâla's temple at Abu.[3] "From him sprang a son, who was the image of Daśaratha and Kakutstha (*spelt kakustha*), who swallowed like a mouthful the armies of hostile kings,—Viradhavala. When the flood of his fame spread, the cleverness of faithless women—whose minds are distressed with the longing after enjoyments—in the art of approaching (*their lovers*) was destroyed."

"Of the remaining verses referring to Viradhavala, 26–51, little more than single letters or words are legible, except in verse 45, where an unsuccessful combined attack of the lord of Dhârâ and of the ruler of the Dekhan is mentioned. The portion of the *Prašasti* which celebrates Visaladeva's great deeds and virtues, verses 52–108, is likewise in a very bad condition. The only political events traceable are fights with the kings of Mâlwâ and of the Dekhan (l. 29, verse 58) which his grant of V.S. 1317 mentions too, and a hitherto unknown expedition on which "Visaladeva kept the hero's vow on the shore of the Sindhu," *i.e.*, either of the ocean or of the Indus (l. 30, verse 59.) In verse 77 and in those immediately preceding, the manner in which Visaladeva gained the throne of Gujarât seems to have been described. But the name of the opponent whom he overcame has been lost. All that remains is: 77 "Visala [*made . . . undergo*] the fate of a moth in the fire of his valour."

V. 78. "Then that moon among princes, Visaladeva, after obtaining sway over the world." . . . . .

"A little further on, with verse 80, begins apparently the account of Visaladeva's building operations. We hear of the erection of one or several temples of Śiva (verses 81 and 91), of the restoration of a temple of the sun, called Mûlasthâna (verse 92), of another "temple which resembled a peak of the mountain of Hara," *i.e.*, of Kailâsa (verse 93), and that "he who in form resembled Cupid renovated the *prâkâra*," *i.e.*, the enclosure, probably of some other temple. Verses 99–108 praise the king's liberality. According to verse 100, he gave annually "a kalpalatâ of always increasing value, the cause of the wealth of the Brâhmaṇas." Verse 102 says that "in his country the sound of the *Vedas*, uttered by untired Brâhmaṇas who were gladdened by fees given at great sacrifices, [ever] meets one's ears." The other verses are of a more general import. In the concluding portion of the poem which opens with the words *itaś cha*, Someśvara speaks of the official and architects connected with the building of the temple, of himself, of the writer and the engraver of the *Prašasti*.

V. 109. In the Prâgvâṭa race[4] was [Sân]ga, the son of illustrious Chaṇḍasiṁha, who was appointed by the king on account of his confidence (*in him*) to the post (*of guardian*) of the fort of Vaidyeśitṛi.

V. 110. What description shall (*I*) give of that minister the flood of whose pure fame filled the earth, erected by whom, the excellent line of ramparts, free from interstices, dived into the abode of the gods."

V. 111. There was a mason, called Sâdeva, a store of all good qualities; from him sprang Vâmadeva, famous for having built the temple of the Sun, called Mûlasthâna. As his son was born he who is called Madana, a scion of (*the race of*) Viśvakarman, the builder (*sûtradhâra*) of the wall of (*glorious*) Vaidyeśa, of the extensive temple, of the gates, of the wings and of the foundations.[5]

V. 112. The son of Ahlâdana, called Devâditya, who (*became*) the firm architect of Vaidyeśitṛi, is famous in the first rank of masons.[6]

V. 113 Glorious Vaidyanâtha, worshipful sole protector of the world, I address a prayer to thee—"May, O God, through thy favour, that Visaladeva, free from cares caused by foes, and united with his sons, be victorious during ten thousand kalpas!"

[1] *Indian Antiquary*, vol. VI, p. 188, note.

[2] In the case of Yudhishṭhira *Śalya* must be taken as the name of the well-known hero; in the case of Lavaṇaprasâda it means simply 'thorn,' *i.e.*, foe.

[3] *Kîrtikaumudî*, App. A., p. 4.

[4] This is the same tribe to which Vastupâla and Tejaḥpâla, the ministers of Viradhavala, belonged. At present it bears the name, Porvâl. The Porvâl Vâṇiâs are well known in Northern Gujarât, and in Râjputânâ.

[5] The last *pâda* of this verse may also be taken very differently, "the builder of the wall of glorious Vaidyeśa, of the gate-posts of the extensive temple and of the foundations." The translation of *âdhi* by "foundations" is purely conjectural.

[6] Regarding the use of *sûtra* for *sûtradhâra*, see *Vienna Oriental Journal*, Vol. II., No. 4.

V. 114. The chief domestic priest of the kings,'born . . . who is called Someśvaradeva, made this panegyric, producing the great composition in half a watch of the night.

V. 115. And the excellent Brâhman Prahlâdana, the son of Śriyâmanda(?), born in the gotra of famous Nandipura, wrote this panegyric.

V. 116. By skilful Padmasiṁha, foremost among masons, the son of the mason Sajjana, was this panegyric incised.

Saṁvat 1311, on the 15th day of the bright half of Jyeshṭha, a Wednesday. May it be well!"

The outer gateways were very much less ornate than the inner ones, and were doubtless much injured by sieges at a very early period. They still exist on the north, east, and south, but the western one, near the railway station, was demolished, and the materials used for other purposes.

To the right of the entrance of this Hirâ gate is the temple of Kâlikâ Mâtâ, seen in Plates I, II, III, V, VI, VII, XI. and XII, the walls of which are sculptured in similar rich style with the gateway. The site was doubtless that of a far more ancient temple than the present which it has supplanted, obliterating all trace of it. It was built, as we have just seen, probably with the temple on the other side of the gate, in 1255 by Visaladeva, who styles himself in his grants "the new Siddharâja,"[1] and who was born here. James Forbes gives the following legend of its origin, in which, if we substitute Viradhavala's name for Siddharâja's we shall probably have what was meant. "I may observe," he says, "that the Bhâts and Chârans, the only historians, of Gujarât, account for this expensive and sumptuous portal, and the other magnificent structures in the city by the following story:—Their traditions relate that many centuries ago a Hindu râja named Siddharâj Jaysing, 'the Lion of Victory,' reigned in Paṭṭan. . . .

"According to the privileged custom of Oriental monarchs, this râja had seven wives and many concubines; the first in rank and his greatest favourite was called Ratnâli, 'the Lustre of Jewels,' an additional name conferred upon her, expressive of transcendent worth and superior beauty, in which and every elegant accomplishment she excelled all the ladies in the harem. She thus preserved an ascendancy over the râja, notwithstanding she had no child, and several of the rest had presented him with princes. The intrigues and jealousies among the secluded females in the Eastern harems are well known; they prevailed powerfully at Paṭṭan, where the ladies were all jealous of Ratnâli, and used every means to alienate the râja's affection from his favourite; but when they found that she also was in a state of pregnancy, their hatred knew no bounds. According to the superstitious customs of the Hindu, they employed charms and talismans to prevent the birth of the child; and the beloved sultana, superstitious and credulous as themselves, imagined their spells had taken effect, and that while she remained in the palace, her infant would never see the light.

"Impressed with these ideas, she departed with a splendid retinue to sacrifice at a celebrated temple on the banks of the Narmadâ, and after a long journey arrived late in the evening at a sacred grove and lake, about ten miles from the river, on the very spot where Dabhoi now stands; there the princess pitched her tents, intending to conclude her journey next morning. In this grove dwelt a Gosain who had renounced the world, and passed his life in religious retirement. On hearing of Ratnâli's arrival, he requested to be admitted into her presence, a request which is seldom refused to those holy men: he desired her not to proceed any further, as that grove was sacred, and there in a few days she would be delivered of a son. The princess followed his advice, and continued in her encampment until the birth of her child, who at the Gosain's desire, was named Visaladeva, or the child of 'twenty months.'

"The pleasing news was soon conveyed to the râja, who declared young Visaladeva heir to his throne, and finding his mother delighted with the spot where she had obtained the blessing, and fearful of returning among the ladies of the harem, he ordered the lake to be enlarged, the groves extended, and a city erected, surrounded by a strong fortification, and beautiful with every costly decoration. The most eminent artists were engaged to build the famous city, and over them was placed a man of superior abilities, who lived to complete the immense work thirty-two years after its commencement. At that time Visaladeva had succeeded his father on the throne of Paṭṭan, but generally resided at the place of his nativity, where on dismissing the several artists he made them suitable presents; but desirous of more amply gratifying the man to whose superior taste it was indebted for such extraordinary beauty, he desired him to name a reward for his services. The architect respectfully replied that being happy in the prince's favour he wanted neither money nor jewels, but as the place had not yet received any particular name, he entreated it might be called after his own, Dabhove, which was immediately granted, and with a slight alteration is the name it still retains."[2]

Quite another legend is told as to the reward of the architect; jealous lest he should build for some one else a temple or gate to rival what he had made at Dabhoi, the King, it is said, had him immured below the Kâlikâ Mâtâ shrine. His wife, however, managed to convey food to him, and to keep him alive for six years, after which period the king wanted his services, and regretted his loss. He was accordingly produced from the cellar to carry out the king's orders.

[1] *Abhinavasiddharâja—Ind. Ant.*, Vol. VI., p. 210, and Vol. XI., p. 107.

[2] *Oriental Memoirs*, 2nd ed., Vol. I., pp. 543 f. Of course the etymology of Visaladeva's name, and the origin of that of Dabhoi are quite imaginary; the place was old long before the thirteenth century.

The temple of Kâlikâ, though altered, defaced, and clumsily repaired, is a most striking shrine. Its dimensions are but small; the principal Maṇḍapa or hall only measures abont 25 feet over all, and the extreme length, including the projecting balconies, is only twice this; but the whole outer face has been so broken by mouldings, and ornamented by sculptures, large and small, as to render it a most typical example of the rich style of the thirteenth century in Gujarât, and on that account deserving the fullest attention and study. It is of three storeys; the shrine is on the first floor, and is reached from the north by a stair leading up to the terrace on the inner face of the city wall, about 16 yards in front of the entrance to the maṇḍapa. The west face of the temple is thus within the town, whilst the eastern looks into the square court between the Ḥirâ gate and its outer and protecting entrance. In this east side of the temple—containing the shrine—no entrance, windows, or openings of any kind could be permitted.

The maṇḍap or hall is about 21 feet square inside with extensions on each of the four sides. The shrine occupies the area of the projecting balcony on the east side, there being an open balcony window facing it in a corresponding position opposite to it on the west side of the main hall. A passage passes through the whole length of the temple from the main entrance, and communicates by a stair with the upper storey of the gateway, and over the temple. *See* plan on Plate III.

In the shrine the walls and floor are lined with white marble and a low altar or seat of the same material is built across the inner end. On this stands a figure of Kâlikâ mâtâ, about two feet high, clothed and adorned with her jewels. She wears a red silk *sirî* with a lace border, and green silk *cholî* with similar border. She has a nose-ring, bangals, and necklaces. The arms of the image are covered by her clothes, but attached to the latter at the back, where the hands come, and as if held in them, are her usual emblems. These are—on the upper right hand, a silver sword; in the left upper, a silver shield; in the right lower, a *mâlâ* or rosary; and in the left lower, a *shaṅkh*. The attendant *pûjârî* says that in the left upper hand behind the clothes is a *triśula*. Before the entrance to this shrine are hung curtains. On the block over the doorway at the main entrance on the north side is a figure of Gaṇeśa. A late inscription on white marble is attached to this temple of the time of Dâmâji Gaikwâr. There is nothing of note inside the temple beyond the shrine; the walls and ceilings are bare, and Fig. 2, Plate IX. shews the pattern of one of the four pillars which support the roof of the hall. They are carefully carved round shafts on square pedestals, and having bracket capitals carved with all the luxuriance of thirteenth century device.

The outside of the walls of the temple are adorned with the most extravagant profusion of ornament. Bands upon bands of mouldings and bas-reliefs cover the walls from basement to summit with figures in niches at every turn. The taste of the builders or architects who could cover these walls with such lavish extravagance may be regarded as questionable. It seems impossible to feel the same satisfaction with the distribution—or rather the overlaying—of the ornament in the temples of this period, as with that of the works of an earlier date. Here it is packed together and covers the whole walls, producing a feeling of exuberant wealth and elaboration rather than of any refinement of taste. In the older temples the ornament is more sparingly used and much more effectively. The greater and more reckless use of it marks a falling off in the original purity of the style. See Plates V, VI, VII, XI, and XII.

High up on the walls, one on the western and one on the eastern, are two representations of scenes in bas-relief (*see* Plate XV.) That on the inner or western side represents the well known story of the churning of the ocean by the gods and demons. In this case the ocean, strangely enough, seems contained within an ornamental water pot. Above the shoulders of the three churners on the one side are three of the products of the churning. First is Śrî or Lakshmi, the goddess of fortune and beauty, upon whose appearance the gods were enraptured, and Śiva especially desired to possess her. She, however, quickly settled all dispute upon this head by casting herself upon the breast of Hari or Vishṇu. Then there is the celebrated elephant Airâvat, possessed of four tusks: this was appropriated by Indra. The third product represented is the white coloured model horse called Uchchaiḥśravas. Further along, standing beside Śiva is Dhanvantari the gods' physician, who was also produced at the churning. His right hand is damaged, but probably held the pot full of Amṛita, the appearance of which caused such a row between the gods and demons for its possession. Next to him stands Viśvakarma. Their names are written below them. Śiva seated with his Nandî below him is here called Śrî Viśvanâtha or "Lord of the Universe," the name by which he is best known at Banares The names under the next three figures are not very intelligible, but as far as may be made out might be Śrî Devî Śrî Arûṇadevî (or Arupadevî) under the female figure. This is evidently Pârvatî in some form, for she carries in one hand a miniature *liṅga*, and in the other a figure of Gaṇapati. The next name reads like Susheṇa, a râja descended from the Pâṇḍavas. The remaining letters are not clear. The churning of the ocean is a well known story, and often represented.

The other bas relief (Plate XV.) upon the outer wall of the temple portrays a very different scene. It is taken from the *Mahabhârata*, *Adiparva* (40-44). The identification of the scene, or rather a part of it, is made certain, by the name of the king Parikshit being engraved under him. We are told, that, being fond of the chase, like his great grandfather Pâṇḍu, he was once out hunting, and having wounded a deer, followed it up far into the depths of the forest. Meeting a Brâhman he declared who he was, and asked him if he had seen the stag go that way. The Brâhman being under a vow of silence did not answer him, whereupon the king, much incensed with his want of respect, took up the dead body of a snake which was

lying on the ground with the end of his bow, and tossed it on to the Brâhman's shoulder. The Brâhman knowing the king to be good and generous to his subjects, and being also aware that the king did it in ignorance of his vow of silence, bore with him and inwardly forgave him. The Brâhman's son Śriṅgi, a hot-tempered youth, hearing of the insult to his father, cursed king Parikshit,—"the wicked king who put the carcase of the snake on my father's shoulder shall be sent to the abode of Yama within seven days by Takshaka." The old father was angry with the son, and was much grieved; but the curse having been pronounced with all due ritual was irrevocable. The old Brâhman sent off word to the king and warned him of his danger, telling him to do some meritorious act before he died, so as to gain access to heaven. The king was overwhelmed with sorrow, not so much on account of the curse, as the fact that he had unwittingly insulted a holy rishi whilst under a vow, of which he had now learned for the first time. He and his ministers tried to devise means of protection against Takshaka, and Parikshit ordered a room to be built over the middle of a lake supported by one pillar. Here he had antidotes brought and Brâhmans versed in charms, and took up his abode in it. No one was allowed access to the king, even the wind could hardly reach him, so effectually did he isolate himself. A certain Brâhman, Kâśyapa, hearing of the curse upon the king, and possessing certain power and charms, set out to abstract the poison when the king was bitten, and be paid a handsome sum for it. On his way, however, he was met by Takshaka, disguised as an old Brâhman. Takshaka questioned him, and he disclosed the nature of his errand. Takshaka declared himself, and to test Kâśyapa's power burnt up with his poison a tree and asked him to restore it to life. Kâśyapa collected the ashes and did so; whereupon Takshaka promised to give him even more than he could expect from the king if he will return, and Kâśyapa, greedy of the wealth offered, consented.

Takshaka knowing the king to be surrounded by charmers and antidotes considered by what device he should approach without being detected. On the seventh day he sent serpents disguised as Brâhmans with a present of choice fruit. The king accepted it and sent the men away rewarded. Parikshit liking the fruits, desired each of his ministers to take them too. Whilst eating his he came upon a red worm with black eyes, and as the sun was setting, thinking, the time for the curse to take effect nigh gone, took the worm and putting it on his neck laughed and said let this be Takshaka, and let him now bite me ere the day is gone. He had no sooner said this than Takshaka assumed his own shape, bit him and disappeared. Great was the fright and consternation of the ministers and attendants when they saw the king of Hastinâpur thus poisoned. The *Bhâgavata Purâṇa* is represented as having been rehearsed to him in the interval between the bite and his death.

In the sculpture we see the tree that Takshaka destroyed and Kâśyapa restored, with a serpent coiled at its foot; and at the one end Parikshit sits in his palace in the lake that was built upon a single pillar. The disguised serpents are presenting the fruit. They have come across from the shore in boats which are shewn below. What the scene at the other end of the panel represents is not very clear.

All the other figure sculpture is distributed over the walls of the building in niches as single figures or in pairs, and in one case as a group of three (Plate XIX, Fig. 1). This group is on the face of the overhanging closed balcony (Plate XI), the inside of which forms the shrine. In the middle stands a many-armed female figure, which, from the trident and club beside her, may be taken as Pârvatî. The figures on either side of her are merely attendants or *chaurî* bearers. On the north side of this balcony (Plate VII.) is a pair of figures under a tree,—on the leaves of which are small figures,—they are male and female, apparently fighting (Plate XIV., Fig. 4). The features are much damaged, especially those of the male figure, and some of the arms are broken off. It may be a representation of Durgâ slaying the giant Mahisha, certainly not Adam and Eve in Paradise, as Forbes suggests. The corresponding panel on the other side of the balcony is very similar, with the same figures (Plate XIV, Fig. 6). Close to the first mentioned pair is a single female figure, evidently the female counterpart of Narasiṅgh (Plate XIV, Fig. 3). She has a lion's head surmounted by a crown or crest. On the other side of the balcony close to the pair of figures is another single female figure (Plate XIV, Fig. 5). The hands of all the figures are so mutilated that it is almost impossible to identify them, for the symbols by which they are known are generally held in the hands. Lower down on this side of the temple, and nearer the gateway, is a very pretty little projecting niche, holding a mutilated figure of Mahâkâlî (Plate XIV, Fig. 1). There is never much doubt about this goddess, as she is almost invariably shewn as a skeleton with long pendant shrivelled breasts. Among the larger figures on the west face of the temple are Brahma with his long beard (Fig. 2), and Gaṇapati (Plate XIX, Fig. 2), with his elephant head and pot-belly. All these figures were built into the wall in their respective niches, but all around the basement of the temple are larger niches which contained loose figures. The latter are gone, and the niches are now empty. In one of these niches on the west face has been inserted the inscription in white marble, of the time of Dâmâji Gaikwâr (1730), already alluded to. It would be impossible in moderate space to describe all the smaller figures in the minor niches. They are usually about two feet high, many of them are mutilated, but of those that remain entire here and on the Barodâ gate sixteen examples have been carefully drawn on Plate XX., some of them very unusual representations in Hindû mythology.

The temple and gate were built in one block, up to about the level of the brackets supporting the balcony windows of the gate, where the two buildings separated, the temple receding and allowing the balconies of the gate to hang out free. The gap thus left, though high up, presented a possible means of entry into the town for an enemy that had forced the outer

gate, and it was accordingly walled up with good ashlar; but half or more of the balconies on this end are built into this walling.

On the south side of the Hira Bhâgolâ gate are the ruins of another but smaller temple—possibly that of Śiva-Vaidyanâtha—which was as profusely decorated as that of Kâlikâ. It has fallen in, leaving very little of the walls standing.

The Barodâ or west gateway is now the most entire and consequently the finest. Like the others, it had six bracketed supports instead of arches, springing from pilasters; but now the third from the outside has been cut away to make room for a Muhammadan arch. The brackets and this arch support six architraves, over which the slabs of the roof are laid. The plates will explain this. The plan (Pl. III., Fig. 2) shows the position of the pilasters and archway; the elevations are given in Plates XIII. and XVI., in which the upper part of the arch can be seen, and sections in front of each pair of pilasters with their surmounting corbelling would present the like features. Plate XVII. is a section along the centre of the gate, and presents the side walls with their sculptures, and the edges of the brackets, and of the door hung on the inner side of the arch. In Plate XIX., Fig. 3, an entire bracket of this gate is represented. It will be seen that the front, as well as the back, of this gateway had a very deep overhanging cornice or drip above, a portion only of which now remains. The appearance of the gateway must have been vastly improved by this feature, which was to it what the eyebrow is to the eye, and without it is quite bare looking. The little pedestal on the end of the remaining bit of cornice supported a small elephant, which was repeated at the other end These occur complete over the balconies at the temple by the Hirâ gate.

Neither the Châmpâner or the Châṇḍoḍ gateway is so complete as this one.

The Châṇḍoḍ gateway has had on its inner face, above the cornice, three seated figures larger than life size. One has fallen, carrying a portion of the cornice away with it; the remaining two, though mutilated, are easily identified. Śiva, Vishṇu, and Brahma, in Hindû sculpture are very frequently found in company. The triad are represented in Kailâsa at Elura, and over and over again on the architraves over the entrances to the shrines of Chalukyan temples in Kanara. Here, though decapitated, Śiva holds his position in the centre with his distinguishing vehicle, the Nandi, below him, and on his right sits Brahma, with his flowing beard and goose vehicle The missing figure was doubtless Vishṇu. Between them are smaller figures as attendants.

The Châṇḍoḍ and Châmpâner gates have each of them one course less in the bracketing, and are consequently not so high as the Barodâ gate. Among the numerous mythological figures that adorn these gateways are—Śiva, in his various guises; Vishṇu, with his *shaṅkh*, *damru*, and Garuḍa vehicle; Narasiṁha, the lion *avatára;* Daksha, with his ram's head; female figures with lions', horses', and boars' heads; Sarasvatî, with her *aṅkush* and peacock; Kâlî, the grim skeleton, and a host of others (*see* Plate XX.)

The walls on the north-east and south of the city are now very much ruined, and in many places are mere heaps. The colonnade on the inner side of the walls, that gave shelter during the monsoon of 1775 to Colonel Keating's troops, has mostly disappeared. One of the remaining portions is shown on Plate XXII. The west face and part of the north one are the least injured, and show parts of the original structure with after additions and repairs by Muhammadans, Marâṭhas, and English, as they each in turn had occasion to defend themselves when in possession of the town. Breaches rapidly patched up are everywhere apparent by the heterogeneous masses of bricks, mortar, and stone rammed into them, and testify to the rough treatment these walls have had at the hands of invaders. Now battle-stained and dismantled they are for the most part over-run with rank vegetation, and many a short cut leads over the debris into the fields outside.

The fortification of the walls was very simple. Each of the four sides is relieved at intervals by shallow rectangular bastions, originally fifty-two in number on the four walls—at distances of about 64 yards apart—by the centre gateway with its outer gate, and by large round corner bastions. Running along the top of the walls are the *kângras* or merlons, with embrasures or narrow spaces between them. High up upon the inner side and behind these *kângras* is a terrace or terreplein, about 8 feet wide, along which the troops of the garrison could move from one part of the walls to another, and fire their arrows from between the *kângras*. On the introduction of musketry the embrasures were found to be rather dangerously large, so leaving a few loopholes at intervals; each of these spaces was filled in with masonry. The *kângras* upon the walls are a decided improvement in appearance upon the square cut merlons of western nations, but do not give such an idea of strength and massiveness so necessary in fortifications. Long colonnades beneath the terreplein formed quarters for the soldiers, and there were larger spaces running into the body of the shallow bastions. In each of the four corner bastions is a larger circular room, its roof being supported by two concentric rings of pillars (*see* Plate XXI.) Above this is the bastion platform. The plan of these corner bastions is peculiar. Eight small segments of a large circle are separated from one another by two angles set back into the circle with their points on its circumference; or, in other words, a circle is interrupted at eight different points by pairs of angles inserted with their vertices on the circumference. The

bastion is carried up its full height on this plan.' This was subsequently found a weak arrangement when cannon were brought to bear upon it, all these angles and projections being very easily knocked away, and the spaces between the angles were built up, bringing the plan of the bastion to a circle. Upon these bastions have afterwards been raised twelve-sided brick towers with splayed embrasures for cannon.

In the middle of the town is a large irregular artificial tank surrounded with tiers of stone steps. This is a fine sheet of water, and is the principal supply for the town. Forbes says this tank was supplied "not only by the periodical rains, but also from receptacles without the walls, by means of a stone aqueduct communicating with the tank; which it enters under a small temple in the hallowed groves of the Brâhmans, forming a cascade with a picturesque effect. On the opposite side of the tank the people still point out a place beneath which all flood or excess waters escape through a channel to the open country without the walls."

A large plot of ground, whether natural or artificial it is impossible to decide, projects out into the tank on its south side and is almost surrounded by water; on the west side of this is a small Śaiva shrine built out into the water. The floor of the shrine is now several feet below the surface of the water. If the water was originally kept at a lower level, so that the floor might be above it, it must have been very low indeed. It is more probable that this shrine or canopy contained a *liṅga* in the middle of the floor, mounted on a *vedi*, the top only of the liṅga would rise above the water, as is the case in one of the caves on Harischandragaḍh and again in the tank at Mahâkûṭeśvara near Bâdâmi. The building is in the style of the temple of Kâlikâ mâtâ, and is no doubt of about the same period (Plate XVIII.) It consists of a central shrine or small hall, with porches on the north and south sides. The east side adjoins the bank from which the shrine is approached through a third entrance. On the west side is a roomy balconied window and seat overlooking the tank. On the other side of this promontory is a small ruined gateway, looking as if it had been an entrance to a temple courtyard. It is not at all unlikely that the whole of this ground is artificial, and that upon it was a temple or group of temples. It has now for over a hundred years held the old Residency and offices, and the two-storeyed house overlooking the tank, in which Mr Forbes lived, still stands there, an interesting building, though now frail and shaky. He says of this place: "The Darbâr or governor's mansion at Dabhoi, where I resided, with its courts and gardens, occupied seven acres; it was almost surrounded by the lake, except near the principal gate, communicating with the town; a pavement of large flat stones admirably united, formed a dry walk at all seasons, above the steps of the tank, shaded in most parts by lofty trees, and adorned with fragrant shrubs; through which only a few houses and towers on the walls were visible; so that from the windows of the darbâr, overlooking the lake, everything had more the appearance of a rural village than a fortified city . . . . To finish this picturesque scene a ruined Hindu temple, nearly covered with moss, and the clematis in great variety, terminated the terrace walk in the garden, where the animal creation had hitherto been so unmolested, that my orange and lime trees were filled by peacocks, doves, and bulbuls; monkeys and squirrels feasted on my pomegranates and custard apples; while pelicans, spoonbills, and other aquatic birds occupied the lake.

"The upper terrace of the darbâr overlooked the garden, the lake, and all its surrounding embellishments; consisting of rich groves, embowering Hindu temples, Muhammadan mosques, and costly tombs of the principal Musalmans. Beyond the city walls was seen a landscape replete with populous villages, luxuriant corn fields, herds of oxen, flocks of sheep and goats, and a numerous peasantry employed in agriculture; this charming plain was terminated on the north-east by the mountain of Pâvagaḍh, one of the strongholds of the Marâṭha empire; of a stupendous height, difficult of ascent, and completely fortified at the summit. . . . .

"In the inner court of the darbâr at Dabhoi, into which my front verandah opened, an altar had been erected under a shady pipal tree (*ficus religiosa*), which I carefully preserved; a hollow cavity on the top contained the *tulsi* (*ocymum*), a sacred plant of the Hindus, to which they frequently resorted; as also to a few of their *dii penates*, which were left in the surrounding niches; it was a scene nearly resembling that of Priam's palace in Troy."

Forbes relates a legend in connection with this tank of a tragic event which eventually brought down Muhammadan vengance upon the town. It is best related in his own words—"Dabhoi for a long time was inhabited only by Hindus, no Musalman being permitted to reside within its walls, nor under any pretence to bathe or wash in the tank; but a young Muhammadan stranger, named Sayyid Ballah, on a pilgrimage with his mother Mâmâ Dukri, on their way to Makka, alighted at a caravansarai, without the gates of Dabhoi; and Sayyid Ballah having heard much of its magnificence walked in to gratify his curiosity. After viewing the curious gates and temples on the borders of the tank, and ignorant of any prohibition to the contrary, he rashly ventured to bathe in the sacred lake; the Brâhmans deeming the water polluted, prevailed on the râja to punish the delinquent by cutting off his hands, to deter others from following his example; he was then turned out of the city with disgrace; and thus covered with shame, and with the loss of blood, he could but just reach his mother at the caravansarai, and there expired.

"The strangers were Muhammadans of distinction, then on their way to Surat to embark for the Red Sea, from the

interior parts of Hindustan. Mâmâ Dukri, after the first paroxysm of grief, laid aside her pilgrimage, and vowed revenge. She immediately returned to her own country, and sued to her sovereign to redress this disgrace and cruelty to her family; he immediately ordered a large army to march under the command of his vazir against Dabhoi. The siege continued for several years; at length famine raging in the city, the garrison having no hopes of foreign assistance, made a sally, and fought wih enthusiasm; a dreadful slaughter ensued, but the besiegers were at length victorious; the principal Hindus fled to a distant country, and the Muhammadans entered the city. On viewing the strength of the works, the vazir determined to destroy them—three sides of the fortress were immediately razed to the ground; the beauty and elegance of the west face and the magnificence of the four double gates preserved them from his fury; they remain to this day splendid monuments of the architectural taste of the ancient Hindus.

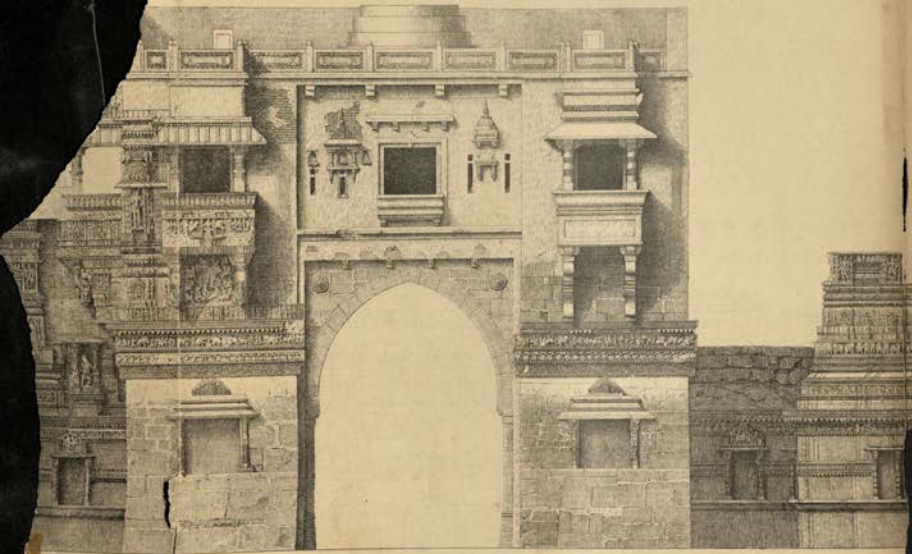
"After the destruction of Dabhoi, the Muhammadans returned to their own country, and the city remained for some years in a state of desolation. Mâmâ Dukri, the lady on whose account the expedition had been undertaken, came with the army against Dabhoi, and dying during the siege, was revered as a saint, and buried in a grave near the Gate of Diamonds, where her tomb still remains." It need hardly be said that this story is a sheer fabrication made to consecrate a tomb.

Her tomb is a very plain small building outside the town on the east. By it is an upright slab with a well-worn hole through it. This was used for trial by ordeal. If the accused passed his or her body through it their innocence was established, if not they were guilty. But it is a sheer impossibility for any stout individual to do this, unless, as they say, the fact of their innocence mysteriously contracted the body to allow it to pass. The polished edges attest to the vigorous exertions made by unlucky ones.

Mr Forbes estimated the population of Dabhoi, in his time, at forty thousand, mostly Hindus, including a very large proportion of Brahmans. There were three hundred Muhammadan families, who were permitted to reside in the city on condition they did not kill beef; but there were no Pârsis. This was a mere estimate, but even as such seems greatly in excess, unless it included a considerable garrison. The present population is only about fifteen thousand, and, though this is probably considerably less than in Forbes' time, there is no evidence that it was even double this at that date. The sanitary condition of the place is very unsatisfactory, but it may be expected the railway will tend to its improvement in this as in other respects.

DABHOI: THE TEMPLE OF KALIKA MATA AND HIRA GATE.

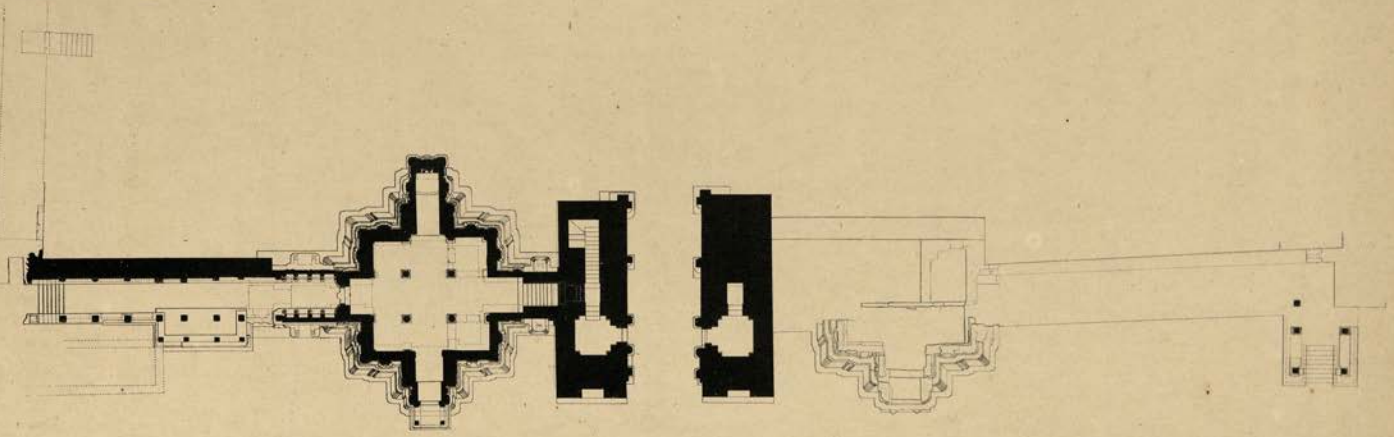
FROM OUTSIDE.



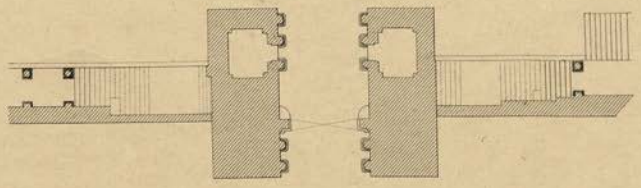
20 30 40 50 FEET

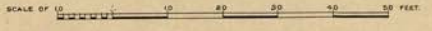
DABHOI - 1. TEMPLE OF KÂLIKÂ MÂTÂ

PLATE III.



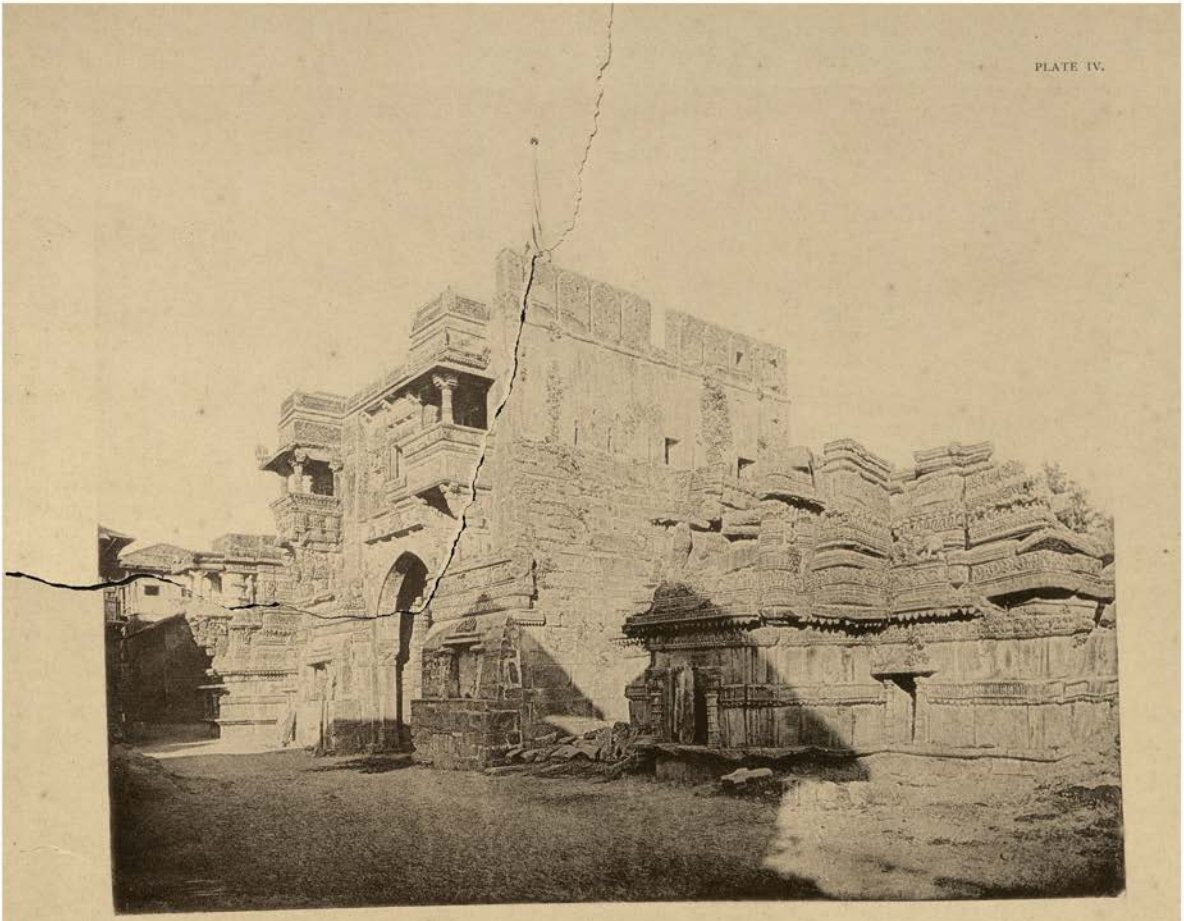
2. PLAN OF THE BARODA GATE





J. BURGESS LL.D., DIRECTOR ARCHÆOL SURVEY.

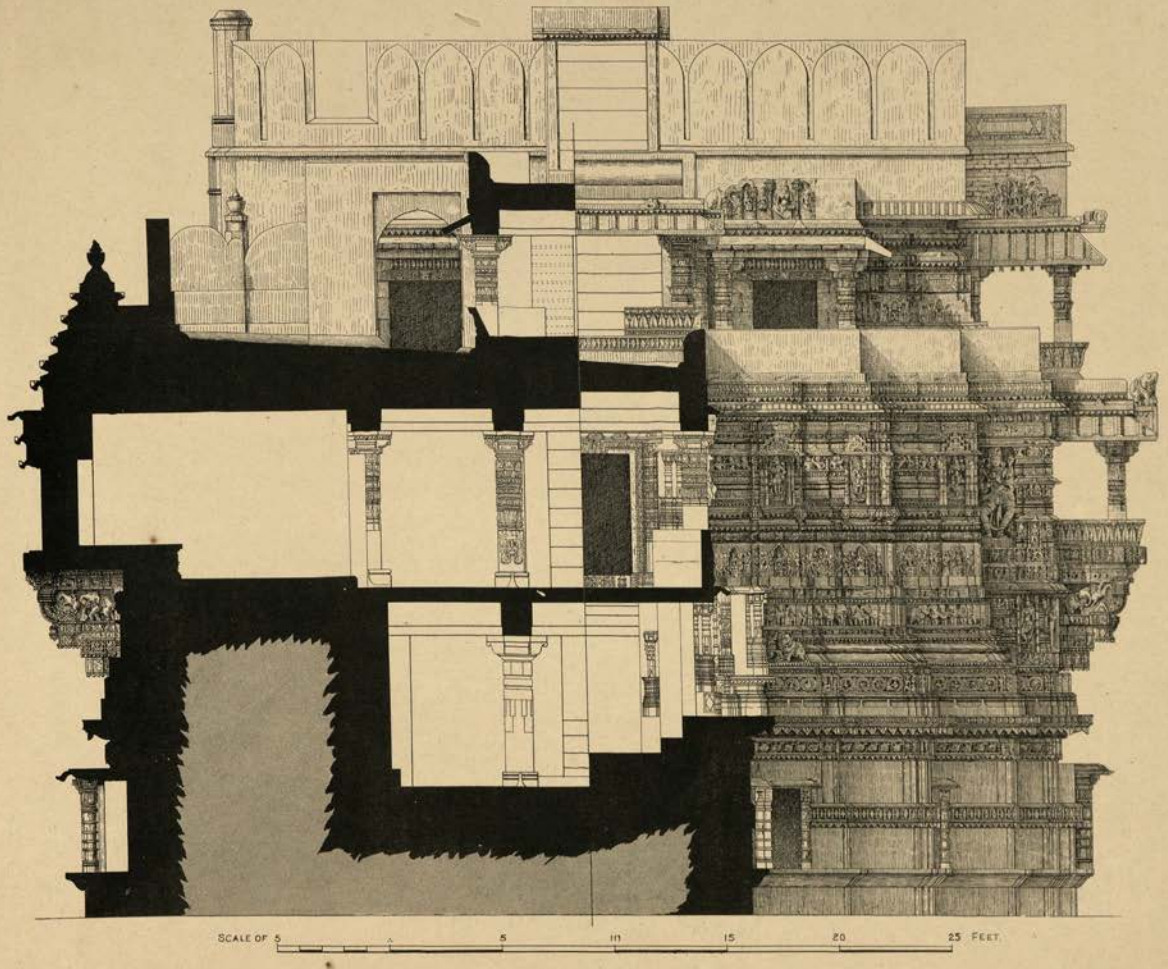
H. COUSENS, SURV.



DABHOI: THE HIRA GATE FROM THE INNER SIDE.

DABHOI.– SECTION OF TEMPLE OF KÂLIKÂ MÂTÂ

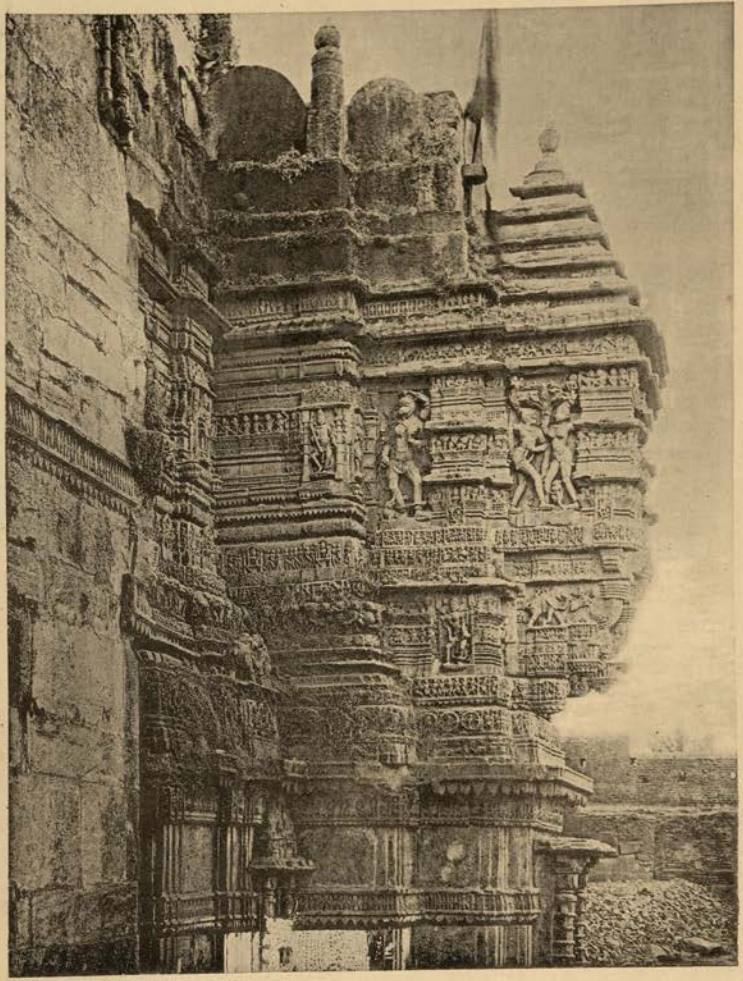
PLATE V.



J. BURGESS, LL.D., DIRECTOR ARCHÆOL. SURVEY.

H. COUSENS, SURV.

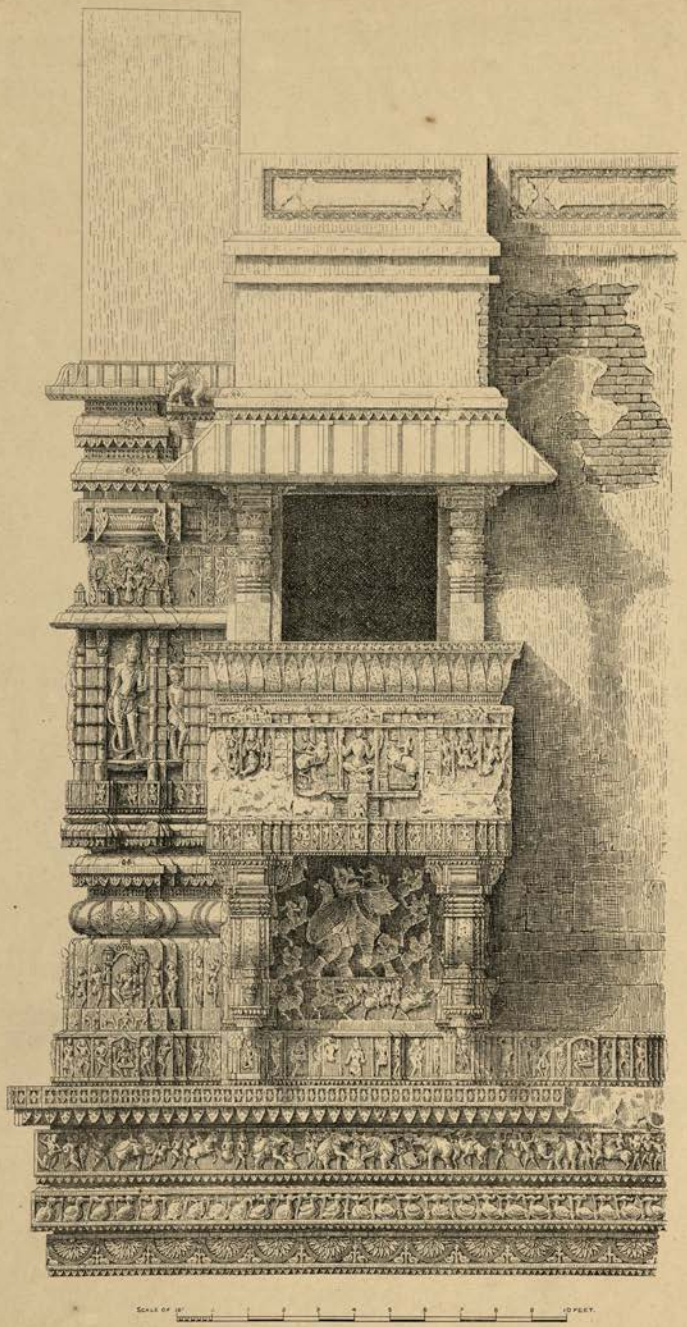
DABHOI: PORTION OF THE FRONT OF THE KALIKA MATA TEMPLE.
FROM INSIDE THE TOWN.



DABHOI: THE TEMPLE OF KALIKA MATA.
FROM THE ENTRANCE OF THE HIRA GATE.

DABHOI – BALCONY ON THE HĪRĀ GATE – FRONT ELEVATION

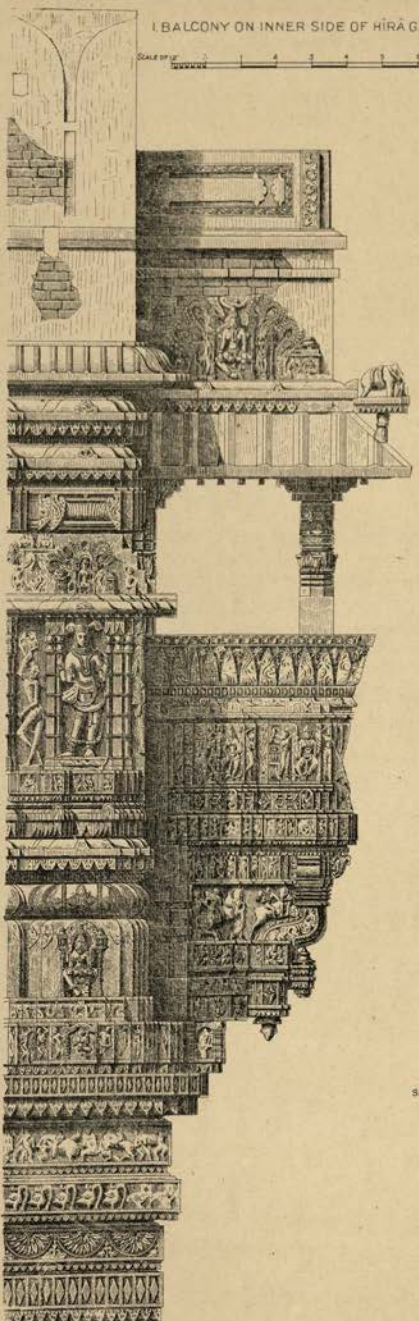
PLATE VIII



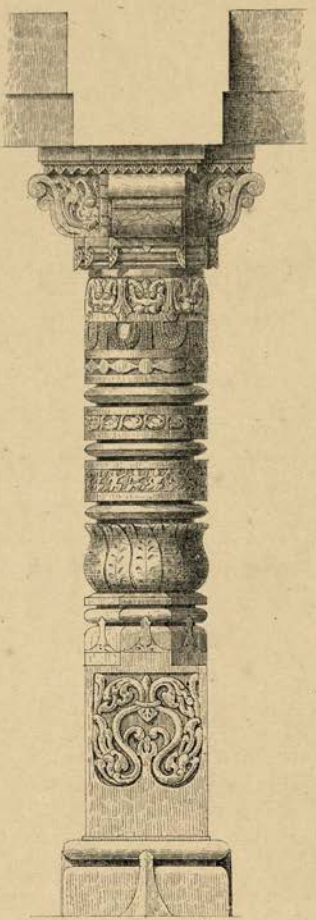
J.BURGESS LL.D.DIRECTOR ARCHÆOL. SURVEY

H.COUSENS. SURV

1. BALCONY ON INNER SIDE OF HIRÂ GATE—SIDE ELEVATION



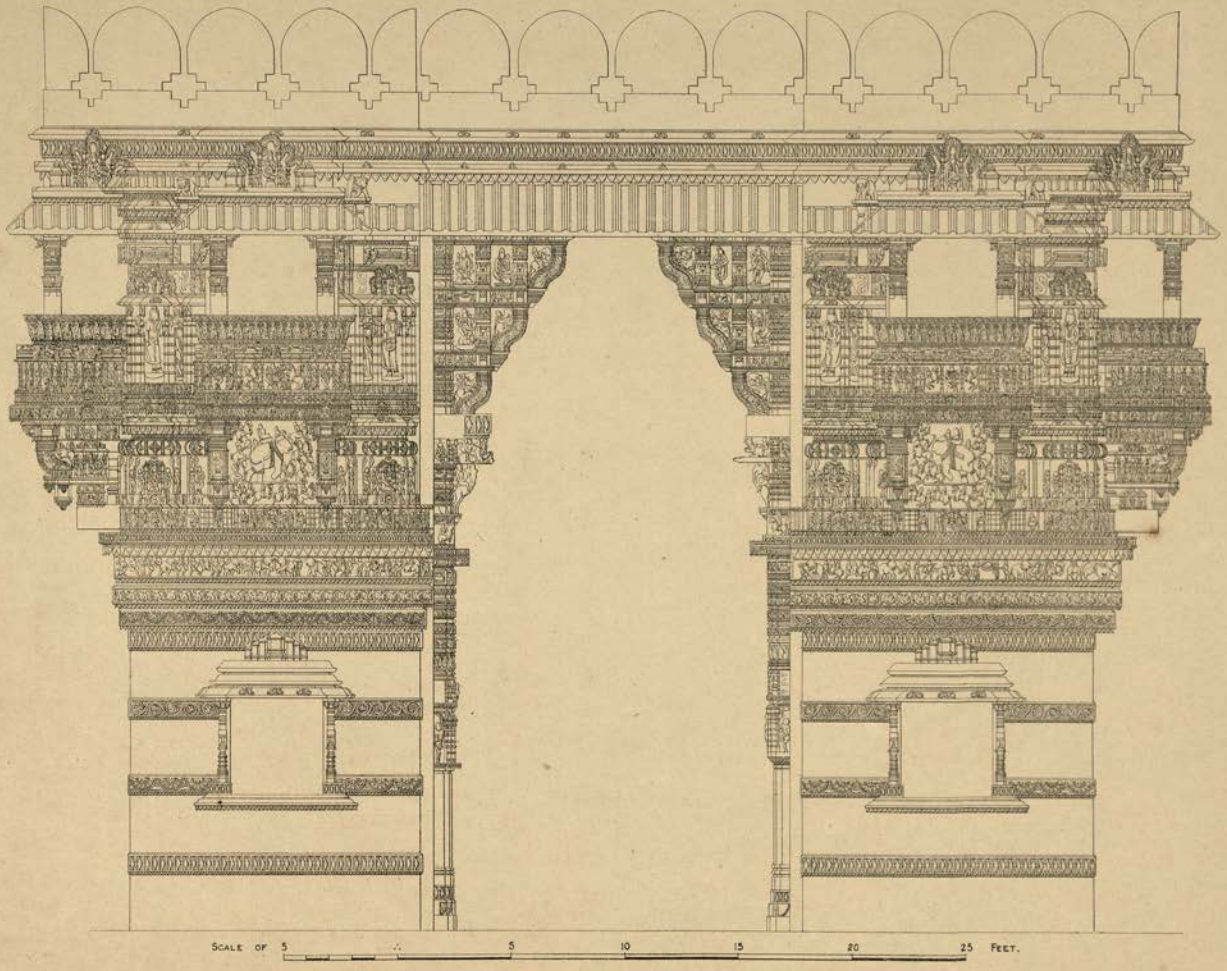
2. PILLAR IN TEMPLE OF KÂLIKÂ MATÂ



SCALE OF 12" 0 1 2 FEET.

DABHOI,- THE HIRA GATE RESTORED.

PLATE X.



H. COUSENS, DELT.

DABHOI: TEMPLE OF KALIKA MATA.
SECTION NEXT TO THE HIRA GATE.

DABHOI: TEMPLE OF KALIKA MATA.
PORTION OF THE OUTER FACE.

DABHOI: THE BARODA GATEWAY.

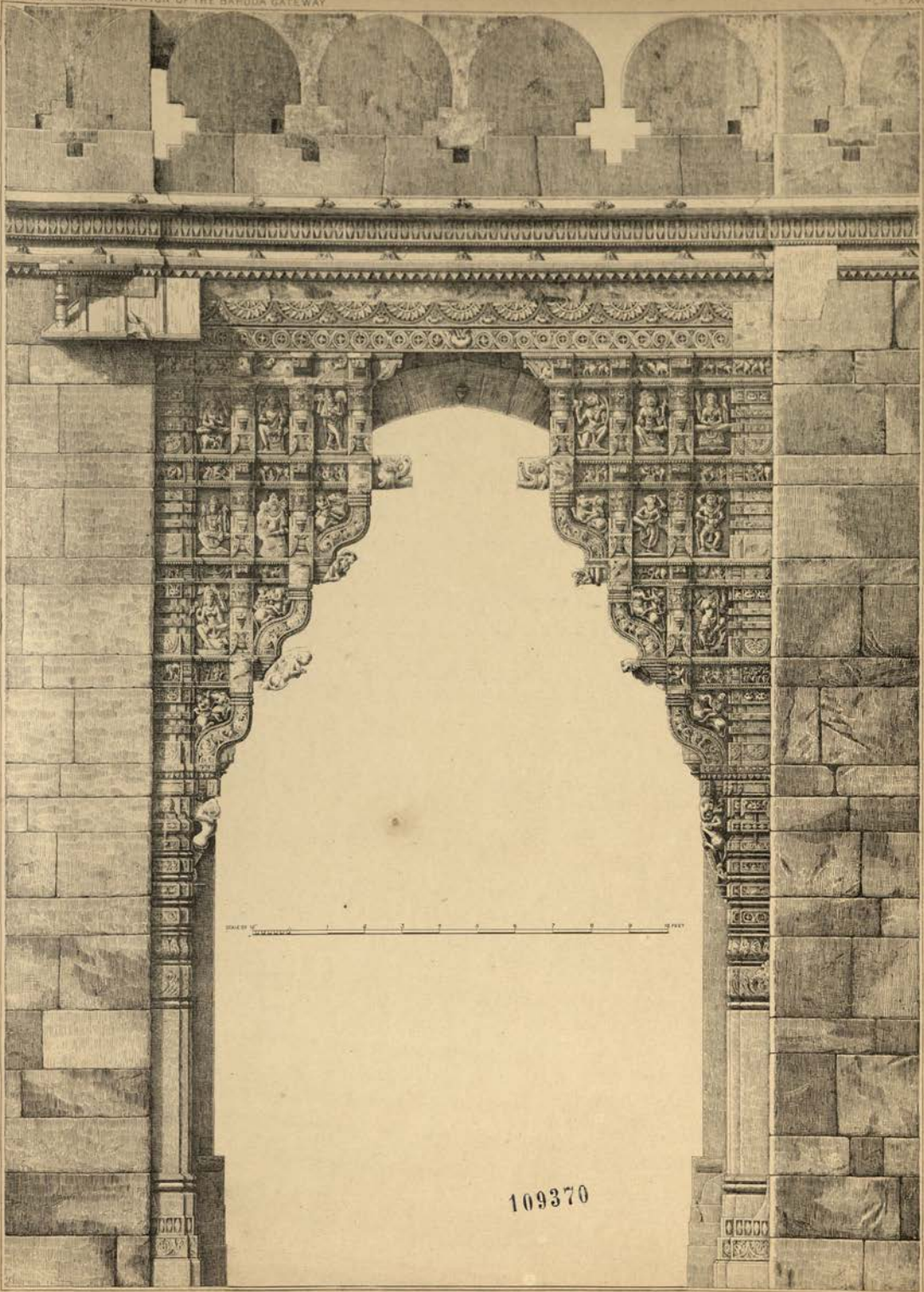
DABHOI.- MYTHOLOGICAL FIGURES FROM THE TEMPLE AT THE HIRÂ GATE

SCALE OF 1/2 0 1 2 3 FEET

J. BURGESS, LL.D., DIRECTOR ARCHÆOL. SURVEY

H. COUSENS SURV.

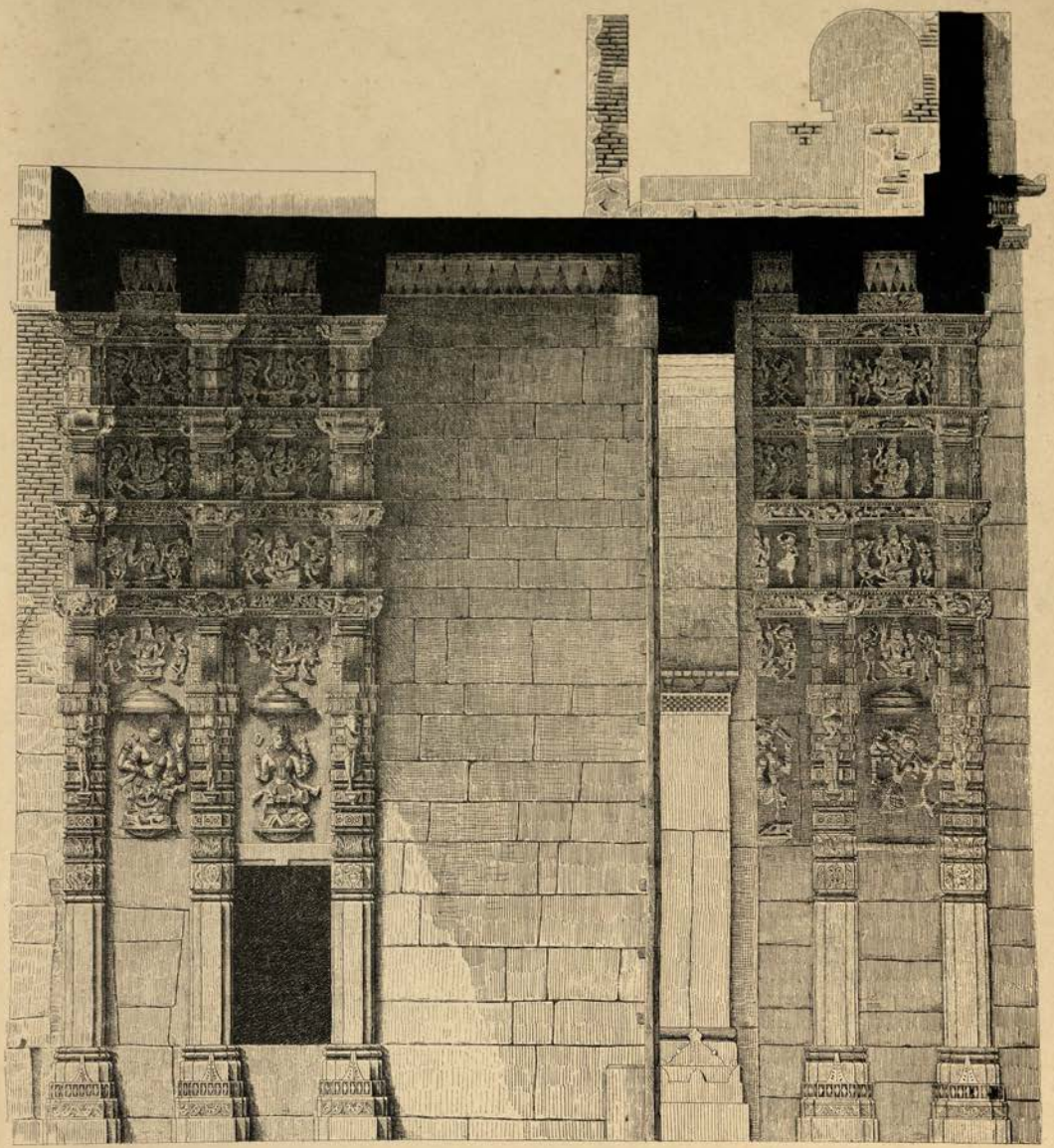
SCALE OF 12" 0 1 2 3 4 5 FEET.



109370

DABHOI, – SECTION THROUGH THE BARODA GATEWAY.

PLATE XVII.



SCALE OF 3 0 5 10 15 FEET

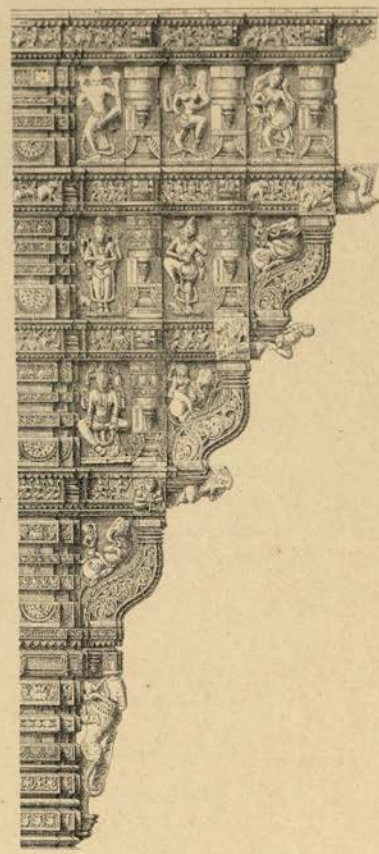
J.BURGESS LL.D. DIRECTOR ARCHÆOL.SURVEY.

H.COUSENS, SURV.

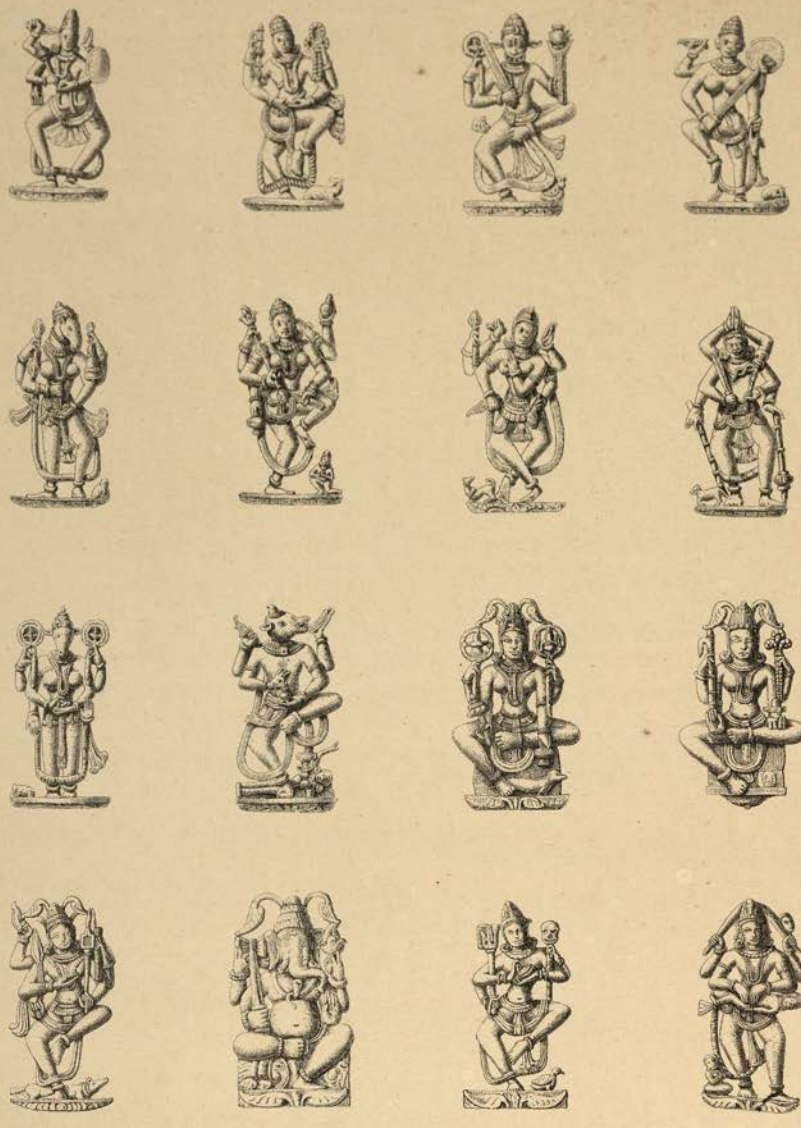
DABHOI: OLD TEMPLE AT THE TANK.

BRACKET FROM THE BARODA GATE

SCALE OF 1/2" 0 3 FEET



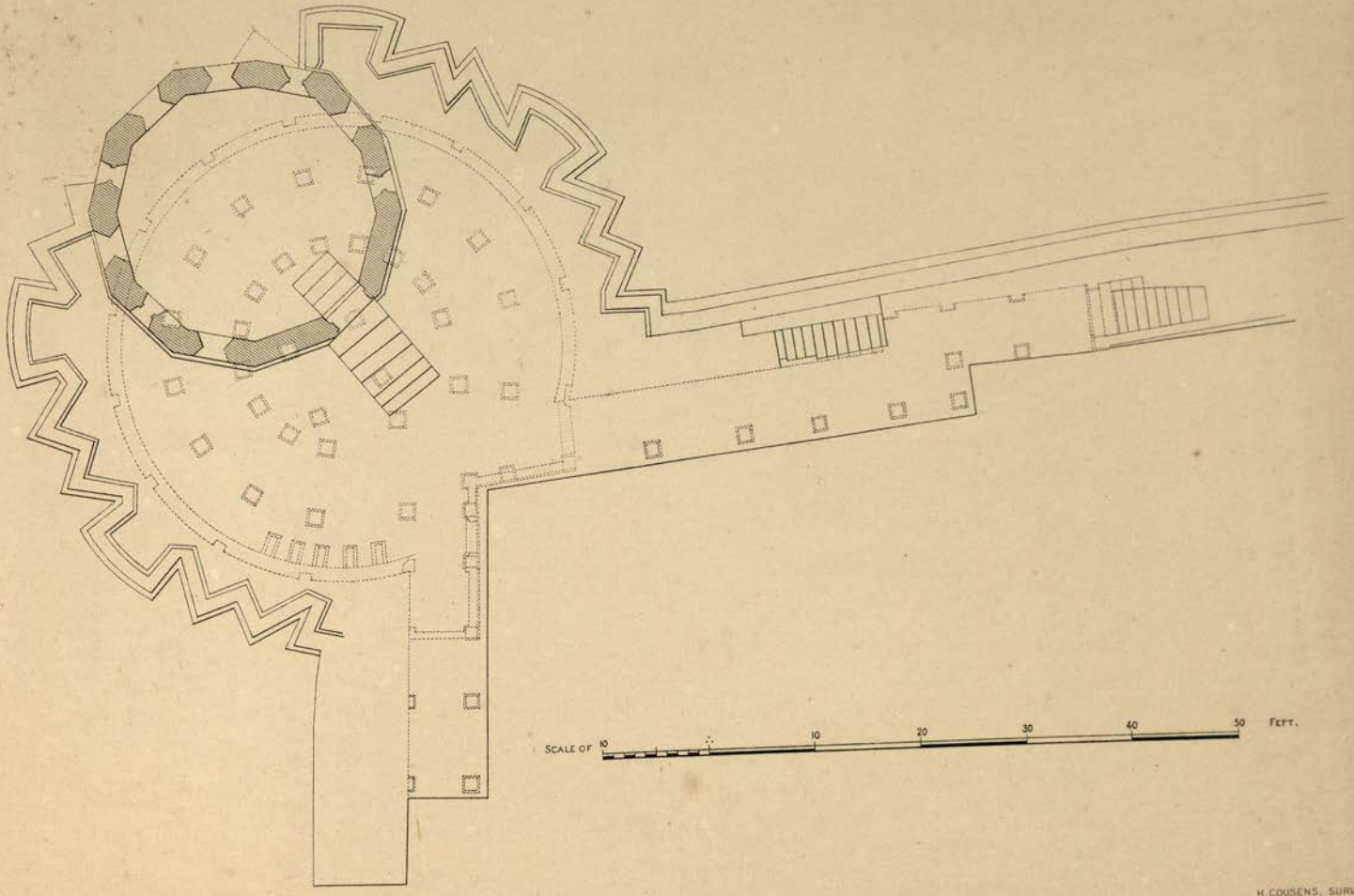
SCALE OF 1/2" 0 1 2 3 4 5 6 FEET.



SCALE OF 12" 0 1 2 3 FEET.

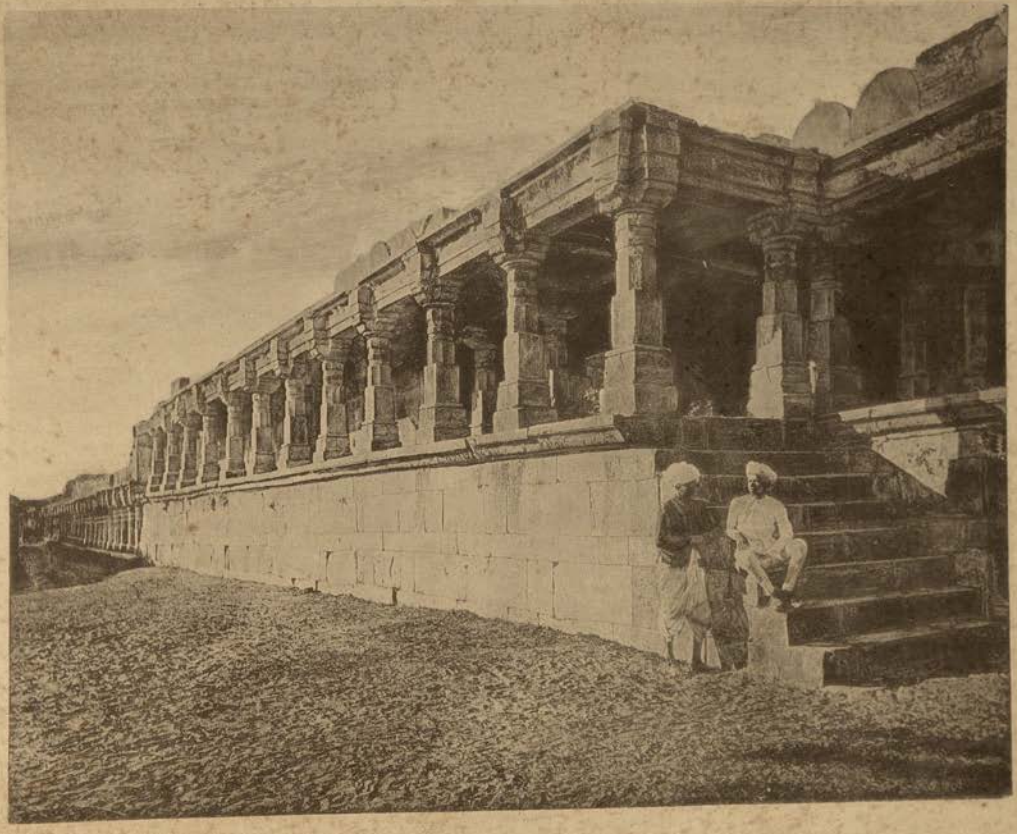
DABHOI, — PLAN OF NORTH WEST CORNER BASTION OF THE WALLS.

PLATE XXI



H. COUSENS, SURV.

J. BURGESS, LL.D., DIRECTOR ARCHÆOL. SURVEY.



DABHOI: THE INNER SIDE OF THE CITY WALLS.

00109370

Digitized with financial assistance from
Observer Research Foundation
on 17 May, 2019